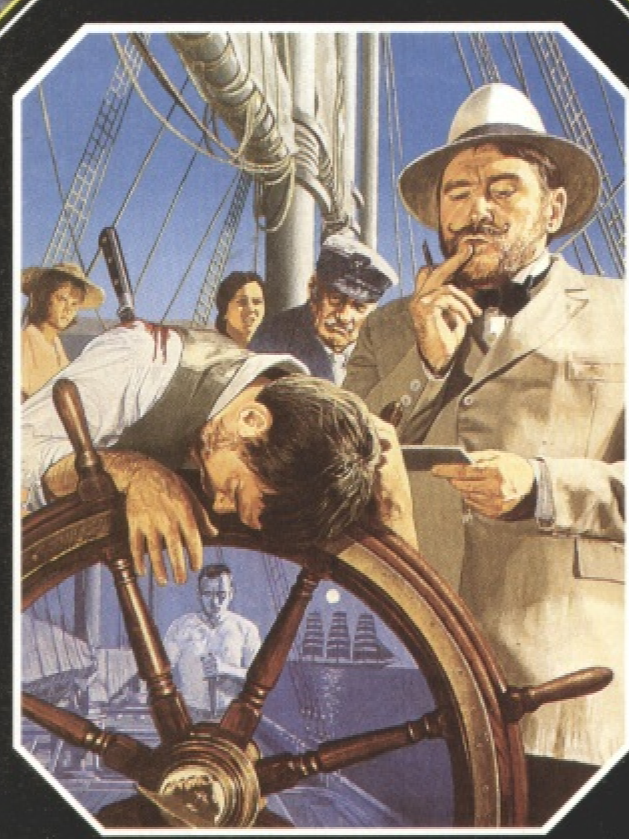

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THE One
FOR AMIGA, ATARI ST AND PC GAMES
HOT STUFF!
Gremlin Cuts Loose With *Switchblade 2*
CHILD'S PLAY
Image Works Unleashes The Anti-Cute
USA TODAY
We Preview Origin's *Wing Commander 2* and More!
If There's No Disk Here Consult Your Newsagent Immediately
NO KIDDING!
● A Complete Playable Trainer Level of *Brat* – it's 'infant-tastic'
● See Page 8 for Full Details
04
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IT'S GOT TO BE G

THE VERY BEST SOFTWARE ENTERTAINMENT, SOU
BY BRITAIN'S MOST EXCITING AND INN

CRUISE FOR A CORPSE™


Screen shot from CBM Amiga.

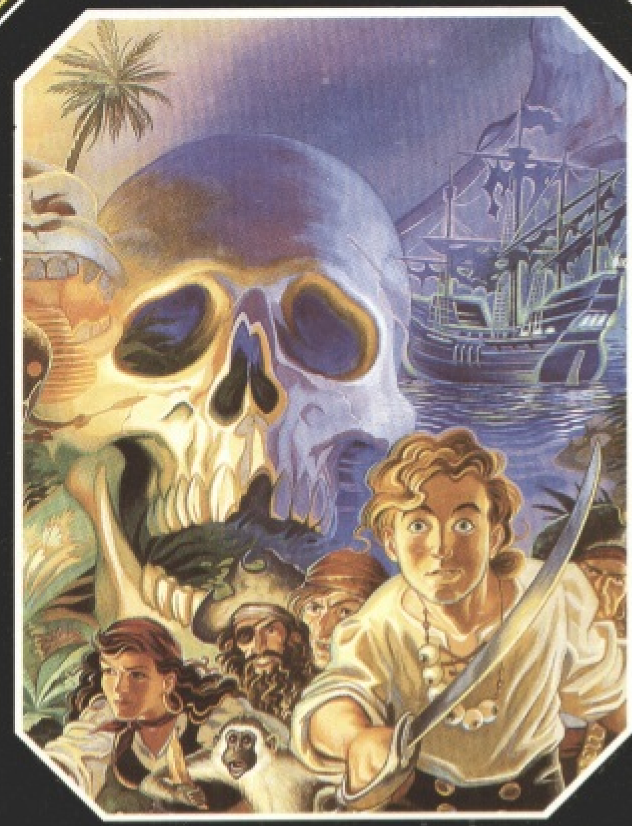


Based in the 1920's, Inspector Raoul Dussentier is aboard a ship in the Mediterranean. But no sooner has the cruise begun when Raoul is summoned to investigate a crime – the murder of his host Niklos Karaboudjan, the Greek shipping magnate. It's up to Raoul to throw some light on this sinister mystery!

- *Wide range of actions, including the option to question other characters in true Agatha Christie style.*
- *PC version features 256 colours, Ad Lib & Roland sonic support.*
- *Amiga version features 32 colours.*

ATARI ST, AMIGA & PC (CGA, EGA, VGA, TANDY AD-LIB & ROLAND).

THE SECRET OF MONKEY ISLAND™


Screen shot from IBM PC.



A comedy set during the "golden age" of piracy in the Caribbean. The game's twisty plot leads our hero, fresh from the old world, on an hilarious, complex, swash-buckling search for the fabled Secret of Monkey Island.

- *Features dazzling 3D graphics, an original reggae sound track and a point 'n' click no-typing interface.*
- *A wide variety of original entertaining puzzles, unravel hidden meanings in hilarious repartee.*
- *Proportionally scaled animated characters and cinematic pans and camera angles.*

ATARI ST, AMIGA & PC (EGA, CGA, VGA, MCGA, AD-LIB, ROLAND and MT32 SOUND).







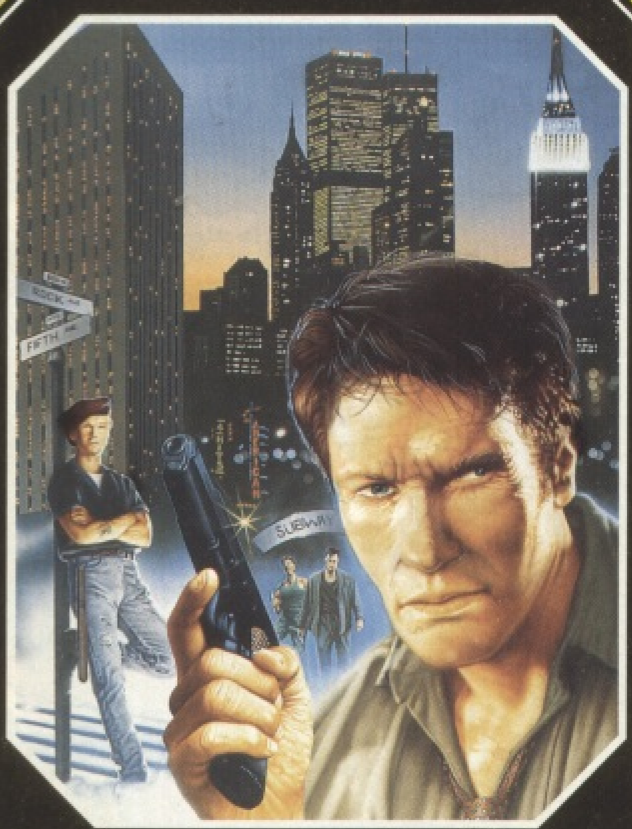


U.S. Gold Ltd, Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 625 3366.

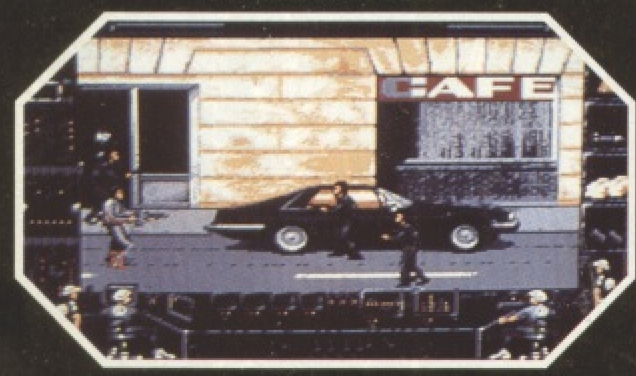
OOD TO BE GOLD!

RCED FROM AROUND THE WORLD, OR CREATED OVATIVE DEVELOPMENT TALENT.

CRIMEWAVE™



Screen shot from IBM PC.



A POWERFUL DETECTIVE DRAMA!
A powerful crime syndicate has taken over large areas of our major cities, turning them into a vast criminal wasteland. Arson, extortion, drug distribution and now ... terrorist abduction!

Your purpose: Wipe out the criminal organisation and rescue the President's daughter.

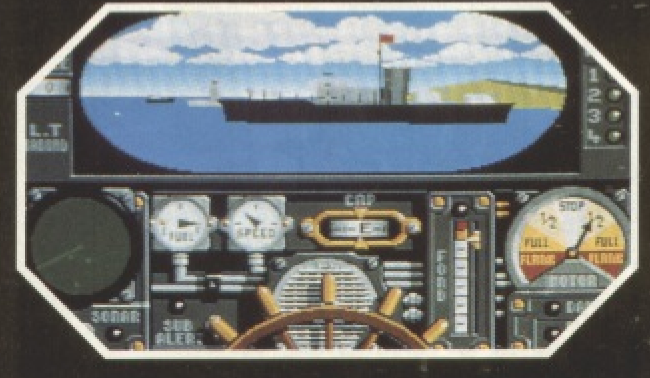
- *More than a "shoot em-up" game. Crimewave contains secret rooms, switches, keycards, different weapons, varying levels of difficulty along with a variety of other strategy elements that provide endless hours of challenge and excitement.*
- *A multitude of brilliant 256 colour scrolling game screens.*
- *Incredible digitalised "Motion Graphics" (featuring real actors and models).*

ATARI ST, AMIGA & PC (EGA, MCGA, VGA, TGA and REAL SOUND™).

A.D.S.™
ADVANCED DESTROYER SIMULATOR
From the creators of Sherman M4



Screen shot from CBM Amiga.



It's World War II – the naval forces of the world are waging war in fierce and unrelenting sea battles ... You must command the destroyer and succeed in beating naval and air forces in 15 challenging missions.

A.D.S. is a stunning sea battle simulator using 3D technology.

- *40 page manual includes detailed maps of the combat zones together with historical and technical information.*
- *Adjustable difficulty level will suit all levels of player.*

ATARI ST, AMIGA & PC (EGA, CGA).

Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.







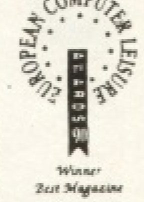
APRIL 1991

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GIVE YOURSELF a complete facial with *Midwinter II* – page 50.



PREHISTORIC PRANKS with Core's *Chuck Rock* – page 29.

…e'S FOR YOU?

All of your old favourites will still be there, including Work In Progress, One On One, News, Reviews and Tips — but they'll now be tailored to suit your exact needs. So don't miss out, order your May issue today.



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…ED ISSUE OF THE ONE — ON SALE APRIL 26

THE COVER DISK



BRAT

It's time to stop kidding around, as Image Works presents a playable preview of its latest baby...

OKAY BABYSITTERS, you're about to go through the trial of your life, as little Nathan proves the rule that you should never work with children and animals.

Like all of the best games, the idea is simple. All you have to do here is to keep the innocent little monster on the straight and narrow as he makes his way through the treacherous environs of Bratland.

Our exclusive playable preview gives you a chance two negotiate the first two sections from the first level - the finished game comprises more than 40 of these sections in total.

GAMEPLAY

For a full run-down on how *Brat* operates, check out the full review on page 46. But for now, follow these few basic guidelines and you won't go far wrong.

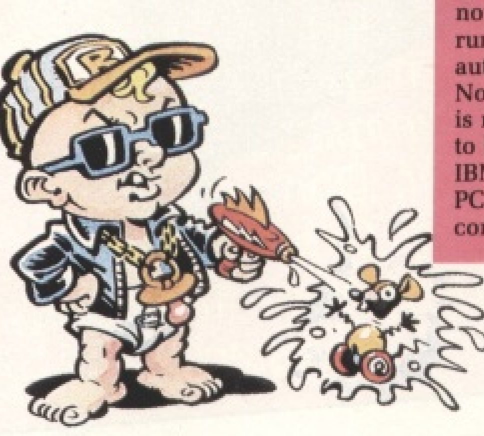
The player has no direct control over Nathan's actions, all he or she can do is point the little tyke in the right direction and smooth his path by using either icons from the control panel or objects found along the way which are collected in the 'pockets' situated in the lower right hand corner.

Use the 'dummy' pointer to plant directional arrows in Nathan's path, and steer him clear of any hazards which crop up in his path. Objects such as the cheese, lollipops and weights always come in handy, as do milk bottles (for energy) and money (every action you perform in Brat costs), so it's a good idea to always point the child in their general direction.

Once collected, these options can be used again by simply clicking on the relevant pocket and depositing the object on-screen as required.

THE CONTROLS

It's as easy as pointing and clicking - although it's useful to note that the 'give way' signs stop the screen from scrolling temporarily and the stop sign halts the tiny trickster in his path until you choose to set him on his way again by use of an arrow. Pressing 'P' toggles the pause mode on and off.





LOADING

AMIGA AND ATARI ST

Loading your *Brat* preview couldn't be easier. Simply insert the disk into the internal disk drive and turn on the power. Brat will now load and run automatically. Note: This disk is not designed to be used with IBM PC-compatible computers.

LOADING PROBLEMS

Should you find that your *Brat* preview will not load, remove all extraneous external peripherals (printers, extra disk drives and so on) and try again. If the disk still refuses to load, then it's probably faulty – in which case...

FAULTY DISKS

If you find that your *Brat* preview disk refuses to load (or is in any other way faulty), simply pop it into a jiffy bag or padded envelope and send it, along with your full name and address, to: **The One Brat Replacements, T.I.B. plc, T.I.B. House, 11 Edward Street, Bradford, Yorkshire BD4 7BH. Please allow 28 days for delivery.**



THE END

Dear The One,
Right, that's it! I am now officially declaring war on all game coders, designers and writers who end their games with pathetic end sequences.

Recently I have been on holiday and have had the chance to sit down and battle through games that had been relegated to the back of the box. In many cases, I ended up feeling very disappointed by the end sequences.

Compare *Pang*, with its little picture of a jeep on a beach and a single line message in fractured English, with the beautifully-animated transformation sequence at the end of *Wings Of Death*.

Compare the simple (but fun) sequence at the end of *Golden Axe* showing you being chased from the arcade by the creatures from the game, with the lengthy list of pop stars at the end of *Judge Dredd* (a truly appalling game).

Supremacy shows you hilarious executions of your opponents, *Strider 2* shows you some pretty pictures of you rescuing the girl and jetting off into space, *Millennium 2.2* shows you a lovely graphic of a dome on the newly-terraformed Earth – and even *Flood* showed you Quiffy getting run over.

I remember reading somewhere that *Xenon* features no end sequence because the Bitmap Brothers didn't think that anyone would ever complete the game! Mind you, the one on *Xenon 2* wasn't much of an improvement on nothing, as it featured a white dot on a black screen with a monotone hum in the background, supposed to be an old-fashioned TV shutting down.

I think the Bitmaps and a lot of other games designers have missed the point – why should we play a game when there is no reward offered at the end of it. Yes, the game is enjoyable in itself, but there should always be something to work towards.

If I put 10 or 15 hours into playing and completing a game and the end sequence is garbage or non-existent I feel very cheated, like reading a murder mystery and not learning whodunnit. Equally, if the end sequence is fun and well done, I get a great sense of achievement from having earned the right to see it.

I doubt if many games companies will be too worried about my decision to stop buying games from those who I know haven't included rewards in the past, but I can't be the only one who feels this way. Can I?

Derek Richardson,
Restalrig Park,
Edinburgh.

Can he? What do other readers think of Derek's point? We liked it so much that we're sending him £100 worth of software (hopefully they'll all have good end sequences).

COPIED RIGHT?

Dear The One,
I have recently begun designing a game with *AMOS* which I intend to send to software houses to see if they will publish it. However, I have some questions which I hope you will be able to answer:
1. I have created some original characters who will be incorporated in my game. How do I go about copyrighting them (so they cannot be copied) and how much would this cost? Also, is it possible to copyright character names and the title of the game?
2. Before I send my game to a company should I produce some type of documentation – or would the company involved do this for me anyway?

Stuart N. Hardy,
Wales,
Sheffield.

First things first. Unless a game is very, very good, it's unlikely that a company will accept something that's been put together using AMOS. However if your idea is good enough, the publisher may choose to take the idea on board and program it from scratch. On the question of copyrighting your character, this is quite a costly and time-consuming process involving solicitors and legal searches which would be out of the reach of most ordinary people's pockets. As for documentation, if a company chose to publish your game it would definitely produce its own manual, but it would help your cause greatly if you included a full explanation of any storyline, special features and so on in writing when you first sent in the program.

FULL SPEED AHEAD

Dear The One,
I have finally, after two weeks of slaving over the computer night and day, managed to complete the league on *Speedball 2*. My proof is that I know what happens at the end: the screen that signals when you've reached the first division (the one with the bloke holding up the ball on the green-tinted screen) turns orange and the ball says 'Speedball 2 League Champion'. So there it is. Am I the first?

Rohan Ayres,
Minstead,
Southampton.

Congratulations Rohan, outside of the Bitmaps themselves (and a couple of people at Image Works), you're the first to come forward and actually prove that you've finished the game. Now see if you can do it again.

CALLING IT A DAY?

Dear The One,
What will happen when the ST and the Amiga die out due to piracy – and what happens to *The One* and other magazines? Does anyone care? I have seen that you put more and more in the mag about consoles. Could this be a safeguard for the future or will you call it a day and give up – or don't you think that the ST and Amiga will die?

James Rundle,
Steeple Ashton,
Oxford.

Firstly, there's no question of us covering consoles in case the computers die out – we cover them because we believe that occasional pieces about consoles are of interest to our readers (let us know if you think any differently). On the subject of piracy killing off computer software, watch out for next issue when we'll be talking to some of the people in the business about that very subject.

HOT COMPETITION

Dear The One,
I enjoy sport, so most of my games are sport orientated. However, there is one major drawback in that most games of this type become too easy too quickly, as the computer opponents lack skill or intelligence.

To this end, I was wondering why there are no competitions for the more popular games so that gamers could compete against others of equally high standard. These competitions could be held at the offices of the company responsible for the game or at computer shows, and they could be covered by your magazine.

With the excessively high price of software this would ensure that people would get more use out of games.

Ian Ward,
South Norwood,
London.

What about our Goal-Den Goals competition? Surely that counts as a major national contest – especially as the winners are going to play off at the European Computer Entertainment Show in September. As for other games, why not organise one of those competitions yourself, who knows where it could lead?

TRICKY TRACKS

Dear The One,
I'll get straight to the point – the track editor in *Hard Drivin 2* is a pain in the ass. Now don't get me wrong, the idea of creating your own tracks is great and you have everything there that you need, the only problem is when you try and test your track out then you get a 'track not valid' message, stating that 'the start is behind the finish', or even better, 'the checkpoint is behind the finish'.

I've tried loading in existing tracks, making a note of where the start and finish segments are, and then putting that in my own track, but it still doesn't want to know.

Out of about 15 attempts at building a track I have only managed to test one, which to me is totally unsatisfactory and ruins what is a good game.

I just hope the people responsible make a better job when they convert the excellent *Race Drivin'*, as I'm hooked on it.

Steve Allan,
East Craigs,
Edinburgh.

Well Steve, Domark's development boys put the whole of Hard Drivin' 2 together with the very same track editor that you're struggling with, so there's no question about whether it works or not. Why not go back to the start, check the manual thoroughly to make sure that you're doing everything right and then, if you still have problems, call Domark's helpline on 081 780 2222.

DISK-USTED

Dear The One,
I have been collecting *The One* for a long time now, and in the past I have been fairly happy paying the extra 90p for that bit of blue plastic you have recently started to put on the front cover – even though it usually contains a piece of promotional tosh which I can complete moments after having placed it in my drive.

However, now I have discovered to my horror (at a recent computer show which I attended) that blank disks cost as little as 22p each (in case you were wondering about the quality of these disks, they were identical to yours).

So why do you add 90p to the price of The One, I suppose I would understand 40-50p, but I don't get much money and your asking price does add up. I think that you are ripping off the people who live too far away to discover how much these disks are actually worth.

Khizare Durrani,
Barnet,
Cockfoster.

It's unfair to say that we're ripping people off - especially when you're comparing the price of a blank disk with a formatted disk containing game code. Also, have you considered the fact that it also costs us to duplicate the many thousands of disks which we have to produce each month, to print the labels and even to have the disks stuck to the magazine's cover. All things considered, 90p is a real bargain.

MEGADRIVE MARVEL?

Dear The One,
I am afraid to say that I have noticed a new argument appearing in the popular computer press – it's my MegaDrive is better than your Amiga/ST and vice versa. Let us look at this more closely.

A MegaDrive is indeed less than half the price of an Amiga or ST, which cuts down on your initial outlay for hardware. However, you must then consider having to pay £30-£45 for cartridge-based games.

I know that full-priced Amiga and ST games cost between £20 – £30, but there is a large selection of quality PD and budget software for between 99p and £10.

It is also not in doubt though that the Amiga and ST struggle to compare with the MegaDrive when it comes to arcade conversions. With the release of cartridges such as Strider you are almost literally getting the coin-op for £45.

ST and Amiga owners can argue that their machines are superior for adventures and strategy-based games, although this may change with the release of MegaDrive *Populous* and so on.

I myself own an Amiga and use it for the vast majority of the time with games software. I also enjoy using creativity packages such as *DPaint* and *Soundtracker*.

The much rumoured add-on keyboard and disk drive for the MegaDrive would of course change this, but surely this would push it into the price bracket of a 16-bit computer.

This letter is in no way a criticism of consoles as I have several friends who are thrilled to be able to play near-arcade perfect conversions and who wouldn't look twice at so-called 'serious' software.

It would seem that if this feuding between console and computer owners is allowed to develop it will be as futile as the original MCIBTYC debate. The bottom line is that the best machine is the one most suited to the individual's needs.

Both the 16-bit computers and consoles have their advantages and disadvantages. Please don't let us have more pages of pointless bickering between owners of different machines. Why not just agree that at the moment 16-bit is the future of home entertainment and fortunate owners of such machines should enjoy them and stop worrying about other people's freedom of choice?

Stephen Richardson,
Whitley Bay,
Tyne and Wear.

Exactly.

WALKING THE PLANK

Dear Sir,
Please could you explain the piracy law to me, I have many copied games and was wondering if I am breaking the law by owning these copies.

If, on the other hand, it's the companies who somehow change the original and uncopyable games into copyable games that you're after, then the solution is very simple. Usually, these games carry a small intro sequence which tells you where to contact the company who cracked the game. It gives you names, addresses and phone numbers. So all you have to do is go to the addresses and arrest the people involved.

D. Roher,
Northolt,
Middlesex.

While it's obviously the people who 'crack' games that are the main priority for F.A.S.T., you are also breaking the law by simply owning illegal copies of software. Remember that you're not just stealing money from the person who put the game together in the first place, you're also contributing to the death of computer software in general – the choice is yours.

JUNK JOYSTICKS

Dear The One,
I have a Commodore Amiga 500 with a full megabyte of RAM and an external disk drive, yet I still cannot find a joystick to meet my requirements.

The situation is getting desperate, I have taken to borrowing a Sega joypad for use on my computer, but it is no substitute for a proper joystick. All I want is a joystick that will last and that has a good feel to it.

My cousin has a Quickjoy 126 Jetfighter which has lasted him a while, but the problem is that it's only really suited for aircraft games.

If you could help me find a joystick that meets these requirements (I don't think it's too much to ask of a joystick) then I would be much obliged.

R. Pugsley,
Blandford Forum,
Dorset.

Here in the office we favour the Competition Pro and the Konix Navigator, which not only work well enough, but also meet the hectic demands of this busy office. However that's really only personal taste, watch out for a full round-up of joysticks in the very near future.

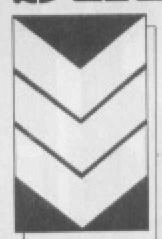
THE DOUBLE

Dear The One,
I am a very frustrated Atari ST owner, as most games now require a double-sided disk drive and I've only got the single-sided version. Are all games going to be double-sided? If so could you give me some advice on drives.

Damian Graham,
Burnley,
Lancashire.

Atari's decision to change from single-sided to double-sided disk drives on the ST has caused no end of problems for software developers. Many now offer a software upgrade service for those whose drives won't take the software, but, as ever, it's a good idea to try a game out at your local computer shop before bringing it home only to find that your machine won't take it.

SERGEANT SOFTWARE



Three stripes of silver and a heart of gold, the nicest of NCOs is back to dish out disks to the deserving – and retribution to those who waste his time. Be warned losers, only the truly needy (or wildly funny) need apply.

Dear Sarge,
I am a single parent with a 12 year-old child who has Muscular Dystrophy and can't go out to play anymore. At Christmas, I saved hard to get him a good computer (an Amiga 500) and he was over the moon.

As he is in a wheelchair now, the computer is his best friend. When he has played the few games that he has for a while, he gets bored and comes off it – then he doesn't know what to do with himself.

If you could help him out with some software we would be very grateful.

G. Davies,
Nr. Mold,
Clwyd.

SARGE SAYS: This is undoubtedly a case worthy of my complete and undivided attention. £100 of software will be winging its way to your wheelchair in the very near future.

Dear Sgt. Software,
My husband who owns an Amiga 500 is a very proud, caring and thoughtful man. Just before Christmas he was laid off from work and has been unemployed since then. What little savings we had, we have spent on paying bills and so on.

One day however, my husband came back from town and presented me with over £100. He had sold all of his computer software (probably for a pittance of its face value), but even more wonderful was that he hadn't sold any of our two children's educational software.

He never mentions the subject, but deep down I know he misses playing on the computer. Presenting him with some software would be a wonderful way for us all to say 'thank you'.

Vicky Gelder,
Eakefield,
West Yorkshire.

SARGE SAYS: What a noble gesture it was for your husband to sell his software – his selflessness will not go unrewarded. However, I am only sending him one game, as otherwise he may spend all of his time playing with the computer and will not devote enough time to his search for a new job.

Dear Sergeant Software,
During my schooldays I was the proud owner of an Amstrad CPC464, colour monitor – the works. Unfortunately I broke my arm during the last year of school and I had to have an operation on it.

While in the hospital (six weeks to be exact) I noticed a lot of people who were a lot worse off than myself, people who had not seen outside the hospital for more than six months at a time.

Deep down this really brought out the shame in me, as I was whinging about a stupid broken arm, so on leaving the hospital I duly donated my computer to them.

Now I am 21 and unemployed through injury, I have had to save hard for my computer and printer which is now my only pleasure. However, I am not asking for software for myself – if you think that this letter is worthy of a gift then I would like you to donate it to charity.

Lee Baker,
West Bromwich,
West Midlands.

SARGE SAYS: Let it not be said that The Sarge doesn't help those who help themselves. Lee's dedication in saving up to buy his computer and then suggesting that the software should go to charity is enough to loosen the strings of my software purse. Take note, you whingers who write in to complain that you don't get enough pocket money – and try to think about those less fortunate than yourselves every now and then.

Dear Sergeant Software,
I am a very sad Amiga owner who has had a slight accident with a virused disk. It all happened one day when one of my friends brought round a virused (pirate) disk. He assured me that it was safe and that he had already tried it out on his own Amiga, so in my vulnerability I let him load it on my Amiga and – lo and behold – the Amiga got the virus and wouldn't work.

That was a year ago, and since then I have saved (with a little help from my parents) enough money for a new Amiga. The big problem now is that I don't get any pocket money, so I was wondering if you could help me, I would be very grateful and it would help a lot.

Adrian Brand,
Muirhead,
Scotland.

SARGE SAYS: There's an odour of seafood coming from the contents of this letter. Who's ever heard of a virus that permanently damaged an Amiga? For wasting my time with this nonsense, you've been crossed off my Christmas card list forever – and count yourself lucky that I haven't sent your name to F.A.S.T. for messing with pirated software.

Reckon you deserve the Sarge's help? Then send your plea to Sergeant Software, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The Sarge reads every letter that he's sent – however, due to pressures of space, he regrets that he cannot enter into personal correspondence.

SOUND OFF!

WRITE TO THE EDITOR with your views and queries and you could win £100 of software and an exclusive *The One* T-Shirt. If there's something that's bugging you, about The One, software, or life in general, or there's anything you want to know, whether it's about a release, tips or a technical problem, or even if you just want to reminisce, then don't hesitate to drop us a line. If you don't want your letter printed, please state very clearly NOT FOR PUBLICATION.

Each month we pick out the most entertaining, thought-provoking or opinionated letter. We receive hundreds of letters and read everything we get, but unfortunately there's not space to print them all. This page represents a choice selection of the latest.

SEND ALL YOUR views and queries to...

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Priory Court
30-32 Farringdon Lane
LONDON
EC1R 3AU

OR FAX YOUR views and queries on...

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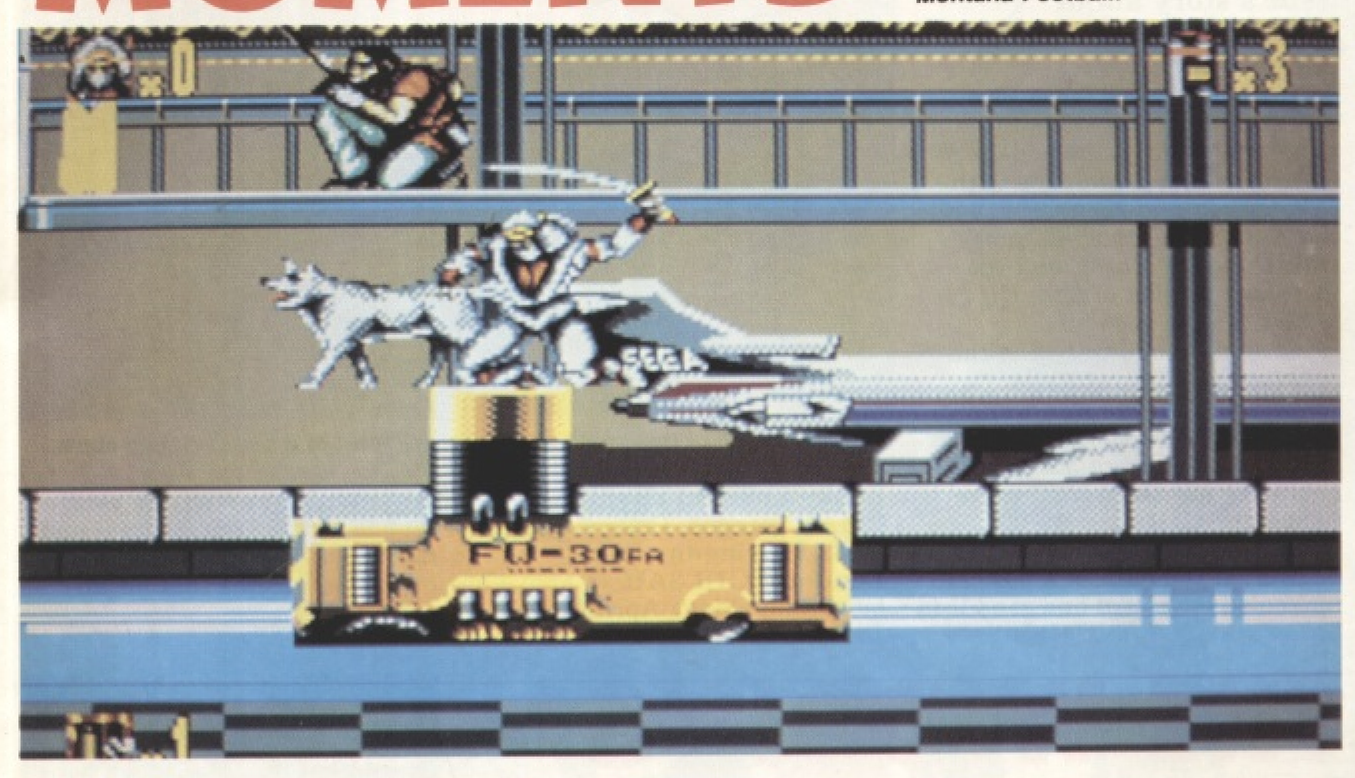
AND DON'T FORGET to include your full address, T-Shirt size and machine format!



GOLDEN MOMENTS



GET SOME POWER in your throwing arm with Sega's *Joe Montana Football.*



A NINJA'S BEST FRIEND comes in handy through 15 stages of scrolling combat in *Shadow Dancer*.

TOP TEN

United Kingdom
AMIGA

1	▲	**SPEEDBALL 2** Mirrorsoft
2	NE	**LEMMINGS** Psygnosis
3	▼	**THE FINAL WHISTLE** Anco
4	►	**F19 STEALTH FIGHTER** Microprose
5	NE	**MIG-29 FULCRUM** Domark
6	▼	**TREASURE ISLAND DIZZY** Codemasters
7	▲	**KICK OFF 2** Anco
8	▼	**WORLD CLASS LEADERBOARD** Kixx
9	▼	**FANTASY WORLD DIZZY** Codemasters
10	▲	**OUT RUN** Klassix

THE SAN FRANCISCO 49ers may have failed in their bid to achieve the elusive 'three-peat' (that's American for winning three Superbowls in a row), but quarterback Joe Montana is still the all-American hero that the kids want to grow up to be like.

It was inevitable then that he would eventually lend his name to a computer game – Sega was the company that signed him up and *Joe Montana Football* has since become one of *the* sports game on Sega's MegaDrive console.

And now there's good and bad news for Joe's European computer-owning fans, as US Gold is to import the PC version to these shores.

There's one slight difference between this and the MegaDrive version in that the top to bottom scrolling has changed to left to right, but otherwise it's business as usual: the program incorporates multiple tactics screens, management strategy, digitised graphics, throwing on the run, calling 'audibles' and more.

Oh, but as for that bad news – there are no ST or Amiga versions planned.

Those machines are catered for however by the conversions of *Shadow Dancer*, Sega's coin-op tale of one Ninja and his dog battling through four rounds (totalling 15 stages) of scrolling mayhem. ST and Amiga versions will take the battle to the streets at the beginning of next month (April) – and this time it's the PC's turn to fell left out.

One of US Gold's other American affiliates, Lucasfilm, is also gearing up for some hectic release activity over the forthcoming months.

Firstly, the Amiga and ST incarnations of the critically-acclaimed graphic adventure *The Secret Of Monkey Island* are nearing completion, and should be completed in time for review in our next issue.

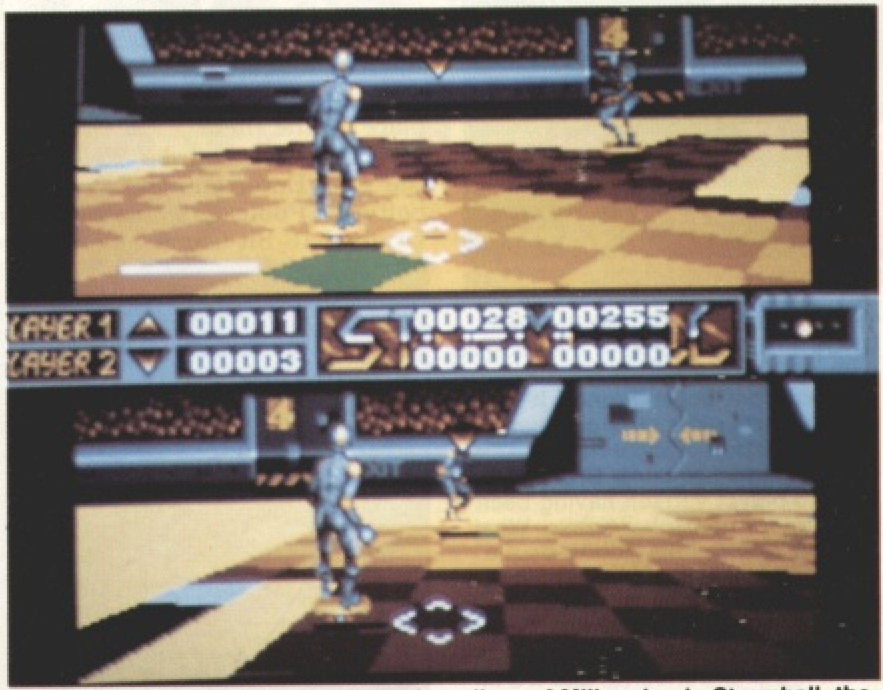
This major date in the adventurer's calender will be closely followed by the initial PC release of *Secret Weapons Of The Luftwaffe*, the promising sequel to *Their Finest Hour* (with the other versions to follow in October).

Featuring some of Hitler's more experimental aircraft, SWOTL (as it will undoubtedly become known) allows the player the choice of either piloting these jet-propelled marvels or their intended victims – US fighters and bombers.

Another of US Gold's affiliates, Millennium, has also chosen this part of the year to unveil some its newer products. To follow up *Moonshine Racers* (see the review on page 70), expect to see *Stormball* in mid-May on both ST and Amiga (with the PC version dragging its heels and not expected until July).

Depicting yet another 'sport of the future', Stormball features two-player gladiatorial action in a split-screen vein.

. Watch out in our next issue for further news of all of these and more from the Birmingham stable.



TEST YOUR METTLE in the all-steel stadium of Millennium's Stormball, the latest future sport simulation to set your joystick twitching.

TOP TEN

United Kingdom
ST

1	▲	SPEEDBALL 2 Mirrorsoft
2	NE	LEMMINGS Psygnosis
3	▼	THE FINAL WHISTLE Anco
4	▶	F19 STEALTH FIGHTER Microprose
5	NE	MIG-29 FULCRUM Domark
6	▼	TREASURE ISLAND DIZZY Codemasters
7	▲	KICK OFF 2 Anco
8	▼	WORLD CLASS LEADERBOARD Kixx
9	▼	FANTASY WORLD DIZZY Codemasters
10	▲	OUT RUN Klassix

TECNO-CALITIES

IT'S RED FACES all round here at *The One*, as we have to admit to making a couple of blunders in last issue's story about Leisuresoft's new hardware range.

Firstly, it's called Tecno Plus (not Techno Plus as we put it) and, more importantly, the add-on ST disk drive comes complete with *Corporation and Kick Off 2*, while the Amiga RAM add-on comes with *Dungeon Master and* the upgraded version of *Kick Off 2*.

Now for the good bit. Leisuresoft is offering all of the packages in this picture to readers of The One who write in and answer this simple question: What famous Sierra adventure character has the word 'leisure' in his name?

Got that? Then write the answer on the back of a postcard (or sealed envelope) and send it to **Lucky Leisure, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than Friday April 11th.

Don't forget to include your complete name and address and the type of machine which you own – now how's that for an apology?



ONE DAY – all of this could be yours (well, part of it anyway). See above.

THE WEDDING OF THE YEAR

TIRED OF COMPILATIONS? Weary of excitedly opening the box, only to find that the games inside aren't up to scratch? Well worry no more, as two of the most highly-acclaimed 16-bit games of all time are about to combine in the compilation of a lifetime.

Infogrames is packaging its own *Sim City* with Electronic Arts ground-breaking classic, *Populous*. This dynamic duo will be combined in a limited edition pack and will sell at £29.99.

Henri Coron, Infogrames' UK managing director, described the impending link-up thus: "It's the wedding of the year. These two were the best products of their kind in '89, each winning large amounts of awards throughout Europe – and even now they're still worth a place on the shelf."

As for those awards? Well, Sim City was voted (among others) as the 'Best Entertainment Program Of The Year' by the American Software Publishers association, while Populous lists 1989's 'Best Original 16-Bit Game' among its accolades.



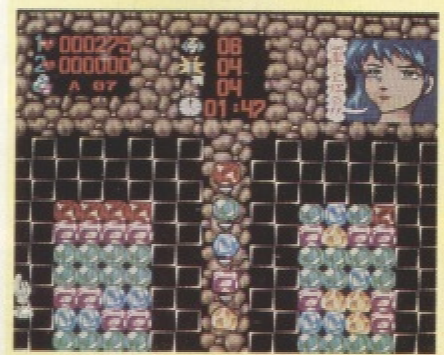
SNOW BUSINESS



THE CURIOUSLY TITLED SNOW BROS – a conversion of the Taoplan coin-op – is soon to cross the channel from Ocean France. It becomes yet more curious when you discover that the Snow Brothers have become the Snow Brother – the two-player version having been dropped for gameplay's sake. What remains is a *Bubble Bobble*-esque arcade romp, with you controlling a strange main character that fires snow at his enemies, turning them into giant snowballs. The bad guys are weird and wonderful and it's all helped along by some very Jarre-like music. Watch out for a review next issue.



A LITTLE GEM?



JAPANESE GIRLS and coloured gems? Demonware is going Oriental with *Gem'X*, its latest release from the Japanese label Kaiko. The basic idea is to change the colours on the left to match those on the right – the trick is knowing in what order the colours change. Gem'X will be available from April at £24.99 on Amiga, ST and PC.



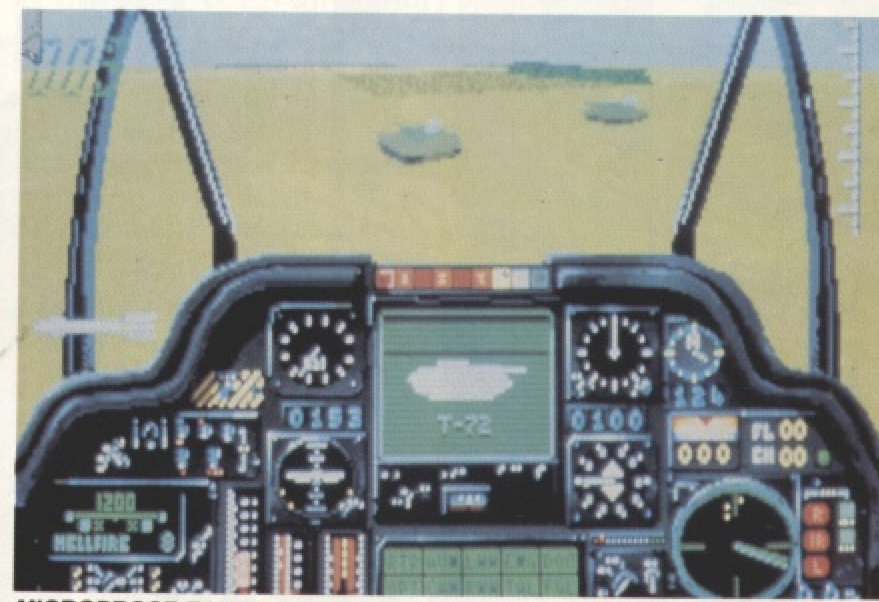
BILLY The KID
"BILLY THE KID" IS A 1 OR 2 PLAYER ACTION/STRATEGY GAME SET IN THE WILD WEST WHICH ALLOWS THE PLAYER TO ASSUME THE IDENTITY OF EITHER A GUN TOTING DESPERADO WITH A HEART OF GOLD, BILLY HIMSELF OR HIS EX BEST FRIEND, SHARP SHOOTING, LAW ABIDING PILLAR OF THE COMMUNITY SHERIFF PAT GARRETT.
THEY ARE IN LOVE WITH THE SAME WOMAN AND ULTIMATELY, IN A NAIL BITING CLIMATIC FINALE, ARE GOING TO END UP POINTING GUNS AT EACH OTHER. ONLY ONE CHARACTER CAN WALK AWAY FROM THIS SHOWDOWN - BUT THAT'S JUST THE WAY OF THE WEST.
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TOP TEN

United Kingdom
IBM PC AND COMPATIBLES

1	▶	**COLOSSUS CHESS X** CDS
2	NE	**SUPER LEAGUE SOCCER** Impressions
3	▶	**F19 STEALTH FIGHTER** Microprose
4	NE	**THUNDERBLADE** Kixx
5	NE	**DAILY DOUBLE** CDS
6	▲	**OUT RUN** Klassix
7	NE	**FUN SCHOOL 2 (UNDER 6)** Database/Mandarin
8	▼	**HITCHHIKER'S GUIDE TO THE GALAXY** Mastertronic
9	NE	**BREACH 2** Impressions
10	NE	**MONTY PYTHON'S FLYING CIRCUS** Virgin

THE YEAR 2000


MICROPROSE TAKES combat flight to the next millennium with *Gunship 2000.*

HELICOPTER SIMULATION IS HEADING for the next century with the imminent release of MicroProse's Gunship 2000. Featuring countless digitised images, this 'multi-copter' successor to the best-selling classic features training, single and multiple helicopter missions and a full campaign.

Gunship 2000 takes off in early May, on PC initially, at a price of £39.99. Watch out for further news in a later issue.

Other blockbusters to look forward to from the MicroProse stable later in the year include the ST and Amiga conversions of *Covert Action*, *Lightspeed* and *Knights Of THe Sky* (all currently being programmed at the company's Gloucestershire base), a 3D golf game (currently going by the cunning title of *3D Golf*), Geoff '*Stunt Car*' Crammond's new racing game and a so-far unnamed project by Argonaut which features the war against Columbian drug barons.

Finally, the man behind Activision's *Warhead*, Glyn Williams, is currently beavering away on *Air Duel*, another sky-based MicroProse offering, this one featuring head-to head combat in a variety of settings.

Executed via either a horizontal or vertical split screen, the game will feature duels from both the first and World Wars, present day fighters and even a space scenario. Once again, we'll bring you more news as we get it.

WONDERLAND DOES IT BY HALF

GOOD NEWS FOR those ST and Amiga owners who turned green with envy at the sight of the PC version of Magnetic Scrolls innovative *Windows*-style adventure *Wonderland* – despite earlier announcements, Virgin Games has now revealed that the game will in fact appear in half-meg format for use with standard machines.

Both versions will be available in mid-April at a price of £29.99 According to Magnetic Scrolls' boss, Anita Sinclair, she: "...didn't think that we would be able to squeeze it all onto a half-meg. So, what we have done is on the ST version a lot of the text and graphics have been cut out."

Otherwise, the gameplay should remain identical to the PC version reviewed in Issue 25. Watch out for full reviews of both the ST and Amiga versions in future issues.


MAGNETIC SCROLLS' wonderful *Wonderland* – unexpected half-meg appearance.



ARACHNO-WHAT?

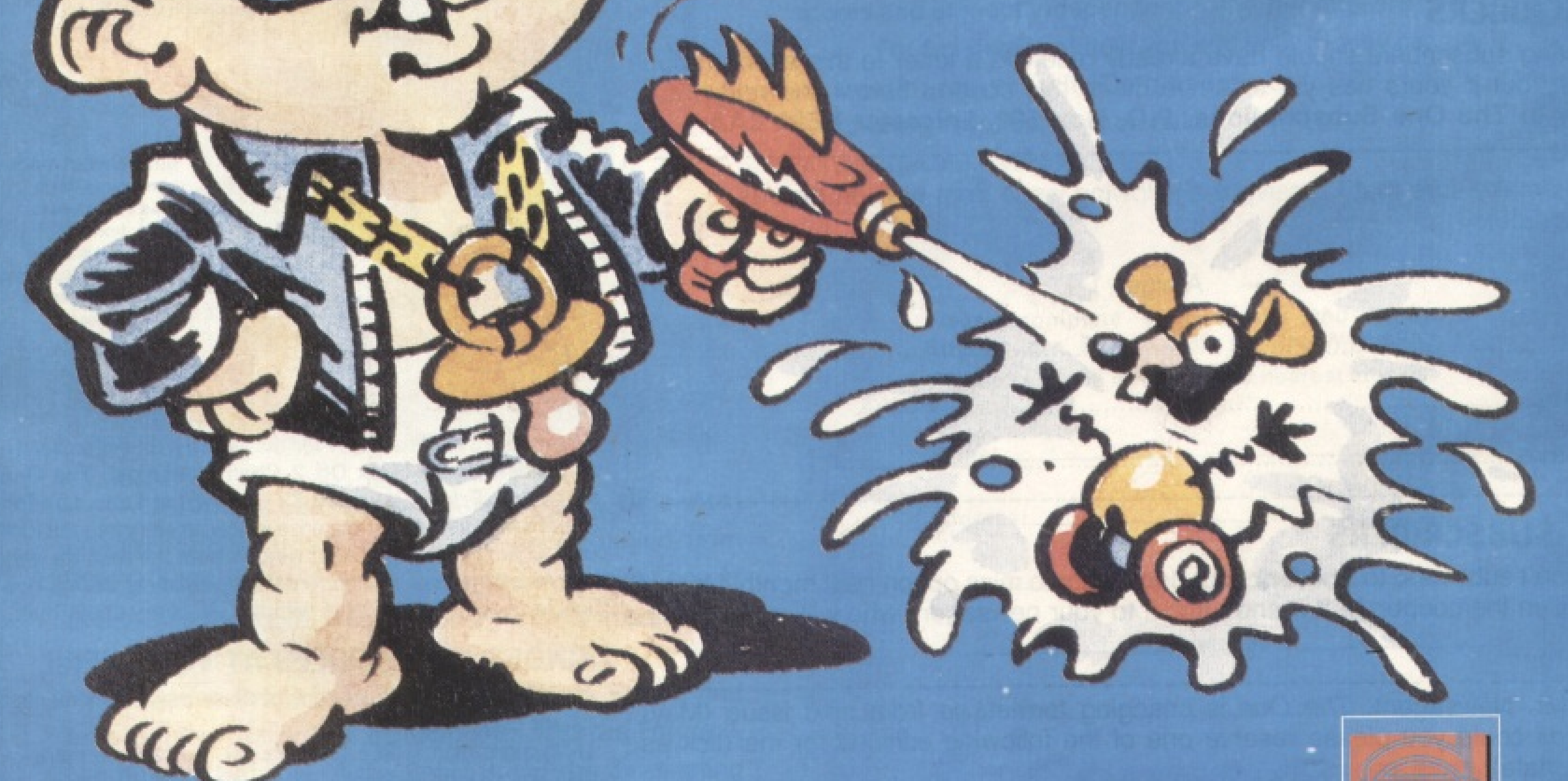
EIGHT LEGS, TWO FANGS and an attitude – Disney's all-new software label is due to release its version of Winter's blockbuster Spielberg movie, *Arachnophobia*. However, Titus, the French developer responsible for the adaptation, isn't sticking to the film's plot, opting instead to base the game around an agent of the McClintock Infestation Management Company (insecticide manufacturers), intent on tracking down the deadly South American spider and killing it. Watch out for Arachnophobia's all-formats appearance during May.



THE ANTI CUTE STRIKES BACK!



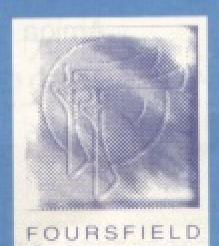




HE'LL BE LOOKING FOR TROUBLE ON YOUR AMIGA AND ST.

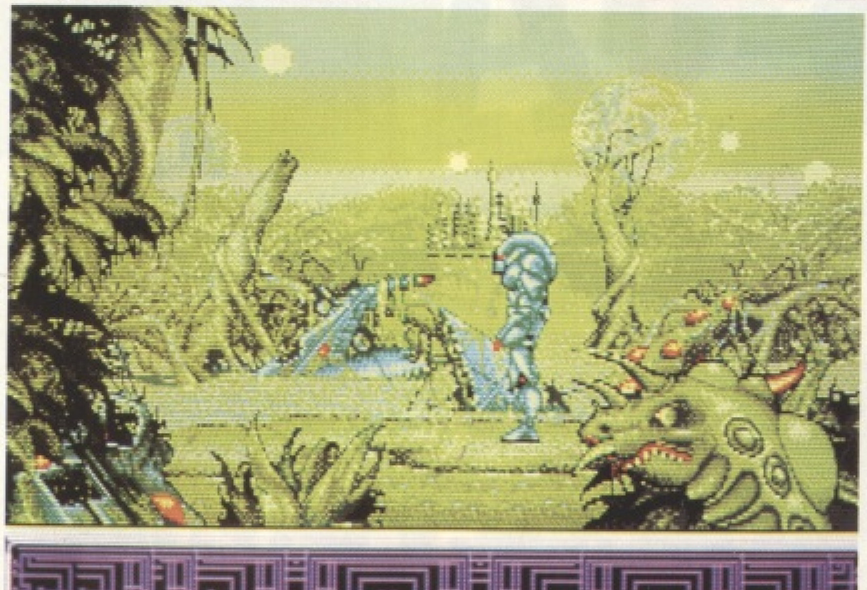
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METAL MUTANTS



AUSPICIOUSLY SUB-TITLED 'Clash Of The Tin Cans', Silmarils latest is based on those good-old *Battletech* robots that seem to be rapidly taking over the world. *Metal Mutant* puts you in the cockpit of 'the ultimate future battle machine', capable of transforming into three different types of killing machine, sent on a desperate mission. Released at the end of May, Metal Mutant will cover all three formats.

ALL CHANGE

By now you'll all have seen the news about how *The One* is changing from next month onwards (if you haven't, make your way back to page 6 immediately and then come straight back), so make sure that you don't miss out by reserving your May Issue using the coupons below.

SUBSCRIBERS

All existing subscribers should have already received a letter to this effect through the post, but if yours has yet to arrive, fill in this coupon below and return it urgently to **The One Subscriptions, P.O. Box 500, Leicester LE99 0AA**.

Please make sure that I receive the following issue from now on (tick as appropriate):

ST ☐ Amiga ☐

Name..........

Address.......... Postcc

Signature..........

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If you don't subscribe to **The One**, but don't want to miss out on next month's historic issue, fill in the coupon below and hand it to your newsagent who will reserve you a copy.

Dear Mr. Newsagent. *The One* is changing format, so from next issue (May) onwards could you please reserve one of the following editions for me (tick as appropriate):

ST ☐ Amiga ☐

Name..........

Address.......... Postcode..........

Signature..........

THE GOAL-DEN SHOT

The Kick Off 2 Golden Goal Of The Month

PRESENTED BY THE ONE AND ANCO THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

SINCE THE ANNOUNCEMENT of the *Kick Off 2* Championships, the amount of disks sent in has nearly doubled (and we didn't think that was possible!) so judging a winner has become twice as hard. But judge we did and this month Gavin Durbin from Newport was considered to have struck the finest ball into the back of the net. Gavin earns himself a place in the much talked about tournament, alongside last month's winner, Gary Neal. What's all the fuss about? Read on...



A SOLID PASS to the right winger allows Gavin to turn on the edge of the box and lay a floating cross across the area.



UNFORTUNATELY THERE'S NO one there to receive it. The defender lobs the ball out thinking it's an easy clearance.



BUT PERFECT TIMING from young Gavin sees a spectacular volley from the thirty-yard line that thunders straight past the 'keeper, into the old onion bag.

Do you have a goal that puts even that one to shame? If so, send it to **Golden Goals (Kick Off 2 Championships), The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. Don't forget the prize is now an entry into the Kick Off 2 Championships and that we only want the best, the very best, anything less just won't do. Unfortunately we are now unable to return disks, even with an SAE, sorry about that!

IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk, and no more than one disk per entrant.

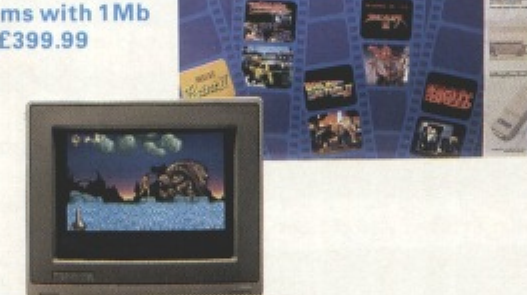
2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.

3) The disk LABEL must contain the following information: the entry's format (Amiga or ST), the entrant's name, address and (if applicable) telephone number. A description of the goals would also be handy, along with what type of pitch they were scored on.

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The C64 with joystick and games cartridge just £119.99



A spectacular fall for the C64

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Commodore

THERE'S A LITTLE BIT OF COMMODORE IN ALL OF US

PROJECT
Robin Hood

PUBLISHER
Millennium

AUTHOR
Steve Grand (Programmer)
Rob Chapman (Graphics)

INITIATED
July 1990

RELEASE

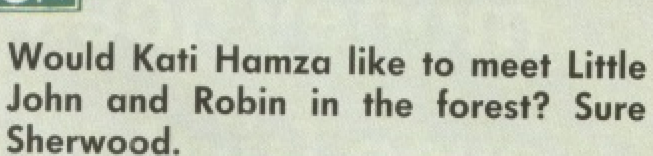
AMIGA
September 1991

ATARI ST
September 1991

IBM PC AND COMPATIBLES
September 1991

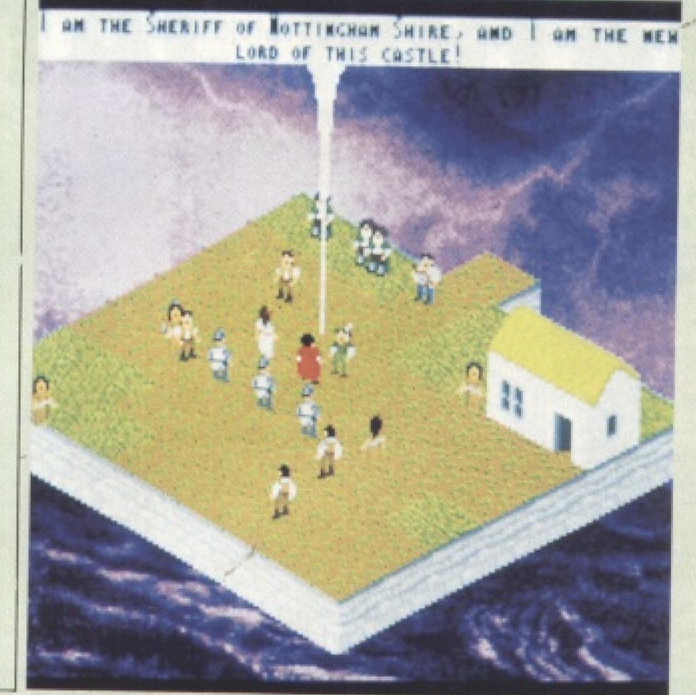


Making



Would Kati Hamza like to meet Little John and Robin in the forest? Sure Sherwood.

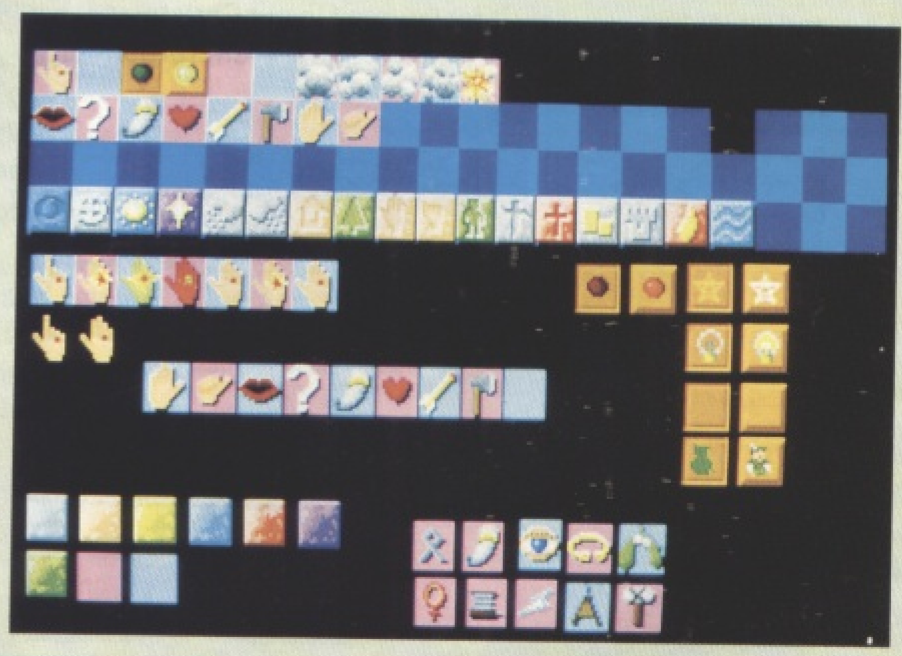




ONE MINUTE YOU'RE enjoying wine and wassail in your castle, the next some big-shot sheriff commandeers your Motte and Bailey for keeps. At first, Robin is able to wander around fairly freely, but it doesn't take long before he's openly declared a wanted man and liable to constant official arrest.



ROBIN JUST WOULDN'T be Robin without the famous Hollywood confrontation on Little John's bridge. All the Merry Men can be seen wandering about the place from the very beginning, but they won't follow Robin until he turns on the charm. By the way, if you're hoping for a knighthood from King Richard, forget it. This is 1193 and he's still in the Holy Land.



SPELL ICONS ARE BASED on the attributes of old English and Scandinavian gods. Pick the right combinations and you can conjure up anything from a drought to a fire-breathing dragon. The effects of spells can be instantaneous, long-term or global, so it's important to think before you wave your magic wand. A dragon may be useful in the short-term, but if he continues to frazzle the neighbourhood when you've finished with him you won't be very popular.



THE MONASTERY slowly being built by a pious bunch of monks isn't just for show. It comes in handy for funerals (one is automatically conducted every time someone dies) and provides Robin with a hefty impetus to pull up his socks. Once the monastery is built, the monks zealously attempt to save the peasants' souls from pagan influences like yours - if you haven't bothered making friends by then you could be in trouble.





Merry

It's late. The Sheriff of Nottingham sits hunched over the fire counting his cash. Suddenly, there's the rustle of a curtain and the flash of a silver blade. Tall, dark and all in green, Robin of Loxley leaps into the room. With cat-like agility he pins the Sheriff to the ground and pricks his fleshy neck with the point of his blade. For a moment it looks like it's all over. Then he speaks: "Get off your horse, and get the hell out of here."

According to the Millennium version, at least, Robin was a cowboy long before he learned to use a bow. Programmer Steve Grand explains: "We started out with a game about Cowboys and Indians. We got part way through it though, and feelings changed about where it was going and what it was going to be. Then somebody idly suggested Robin Hood and I thought 'Yeah I'll do it.'"
afternoons watching black and white films will be familiar with the story. Our hero (lean, squeaky-clean and incredibly handsome) is cast out of his castle by the Sheriff of Nottingham (infamous, power-hungry and generally corrupt), declared an outlaw and forced to seek shelter in Sherwood Forest. The aim of the game is simple: kill the Sheriff and get the castle back. Remember to woo Maid Marian and you even get a slushy wedding ceremony (unfortunately, not complete with six pop-up toasters) thrown in.

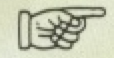
"Everybody knows the Errol Flynn side of Robin Hood, but not a lot of people realise that a major part of the legend is mythological," explains Steve. For added complexity, he's trying to include both. All the Hollywood razzamatazz (confrontations with Friar Tuck, Will Scarlet and Little John) are included, but Robin also gets a helping hand from the pagan gods under whose auspices he can cast spells and perform some serious magic.

And he needs all the help he can get. These days superheroes can't just rely on charm and a cheesy grin. There's the Merry Men to be laboriously recruited, guards and soldiers to be avoided or fought and the confidence of the people to be won. That means spending long hours robbing the rich to help the poor, practising archery and conversing politely with the hungry peasants.

The action comes in the shape of short chains of puzzles and spell-casting, but how you go about tackling all of this is up to you. "I didn't want it to be the kind of adventure where you've got one single fixed sequence and if you cock up one bit of it you've blown the lot. There are any number of ways of winning – and hopefully there'll be any number of ways of losing too."

What makes this kind of flexibility possible is Steve's amazing all-singing, all-dancing adventure-creating engine. It's a system that's been in development on and off for around 10 years. In the beginning, when memory restrictions were severe and graphics were but a gleam in an ambitious adventure programmer's eye, it was called *Microcosm*, but the added advantage of animation has endowed it with a new name – *Gulliver*.

So what distinguishes the worlds created by Gulliver from more standard graphic



MEMORY RESTRICTIONS demand all sorts of short-cuts. In this case the swan doubles as a coffin. When one is featured somewhere in the game, the other disappears.

IN AND AROUND SHERWOOD FOREST there are 40 different characters including all the majors: Robin, Will Scarlet, Friar Tuck, Little John, Maid Marian and the obligatory minstrel. The Cowboys and Indians are leftovers from the original game idea.

THE REAL ROBIN HOOD

STORIES ABOUT A MAN in green who robbed the rich to help the poor (and never allowed a woman to be molested) date right back to the 14th Century and before. In his earliest guise he was actually said to come from Barnsdale in Yorkshire - the Nottingham connection wasn't added until later.

One popular legend states that Robin may have been the Earl of Huntingdon, Robert Fitzooth; others suggest that was just an amalgamation of several famous outlaws. Either way, his earliest legendary companions were Little John, Will Scarlet and Allen-a-Dale. Friar Tuck and Maid Marian weren't mentioned until later.

One of the most remarkable aspects of all of the old Robin legends is the one which saw the hero die a miserable death at the hands of a nun, who supposedly bled him to death under orders form the wicked prioress of Kirklees.



ROBIN HOOD PLAYS Michael Fish: the correct spell combination can transform lush Summer forest into an icy Winter scene. Every landscape block comes in two versions - with and without snow.



adventures? "All the people in it are behaving consistently all of the time," enthuses Steve. "They're all there, they're all doing things off stage. It's not like rooms from which things disappear when you're not in them."

And it's true! Peasants wander around, pop to the pub for a drink, plough the fields, pick vegetables, lounge round, and bathe naked in the sacred streams. "What's clever about it is that there are 40 people in there who can see or not see, hear or not hear each other - that's proper interaction and the system doesn't cheat."

As a result, Robin and his Merry Men can genuinely hide from other people, leap out from behind trees to ambush them and get different responses from different peasants every time they speak. It works because each of the individual sprites have its own intelligence routines. "The whole system is object oriented," enthuses Steve, "They've all got their own rule bases." By the time the game's finished its current total of 600 rules should have mushroomed to around 1,500.

Even though Gulliver is still in development (Robin Hood utilises v33 of the program), Steve has even more long-term ambitions. "Ultimately what I want to do is write a computer game with no plot in it whatsoever. I just want to build the world and put the people in it so that you can do whatever you want to do."

In the meantime, plans are already in the offing for further Steve Grand projects: "We'll be creating more games with the system, gradually improving the engine as I develop the technology."

As for Gulliver, there are already plans to return to the original Cowboys and Indians theme - something based on the exploits of Davy Crockett: "I want to introduce the ability to build things and manipulate the environment a bit more. Hopefully it'll even have a multi-user capability."



PART OF THE picturesque rhythms of country life - a pagan woman bathing in the sacred stream.

PRACTICE MAKES PERFECT. With a bit of dedication, the gentleman archer is transformed into crackshot outlaw, though at the current stage of development Robin is a bit of a rogue: he has a tendency to shoot anyone who gets in the way.



EACH OF THE WORLD'S 64 isometric 3D screens is built up from a series of landscape cubes. This set consists of scratch graphics designed by Steve, while the finished version will have landscapes specially created by graphic artist Robin Chapman (*Cadaver, Galdregon's Domain*). Next game around, the graphic interface may be entirely different: "Isometric stuff is a bit dated in a way, but it's a good way of getting 3D on the cheap. At the moment the system can't do first person 3D fast enough - even now about 90 per cent of the processing time is just taken up by plotting screens."

TECHNOPORN

Each of the 40 objects and characters featured in *Robin Hood* can make its own independent intelligent decisions about what to do in any circumstances. Steve Grand expands: "They've got various possible courses of action and once they've performed one they decide what to do next on the basis of how they're feeling at the time. Every sprite has 32 attributes - the numbers that make up their soul - which say how hungry they are, how optimistic they're feeling, who they like, what sort of people they are and so on."

The values for each attribute are constantly oscillating and since practically every decision is based on one or more attributes, when several characters get together the process becomes highly complex. "A lot of the traditional ways of dealing with this kind of thing end up as decision trees. That's nice and easy if you've got one person, quite hard if you've got two and damn near impossible if you've got three." *Gulliver* makes the impossible possible. "I've got secret ways of making sure that as you get more people it doesn't get that much more difficult to make them interact sensibly; that's the clever bit."

ROB IN FILMS

ROBIN HOOD IS AMONG THE MOST FILMED folk-heroes ever. He first hit the picture palaces in 1909, and has enjoyed practically unflagging popularity since then - in fact, no less than two modern cinematic versions, one starring Kevin Costner, are in the cutting room at this very moment.

Stars who've worn the Lincoln Green include Douglas Fairbanks (1922), Richard Greene (1961) and Jason Connery (1983), but by far the most memorable was Errol Flynn in the swashbuckling *Adventures Of Robin Hood* (1938) opposite a sneering Basil Rathbone as Guy of Gisbourne and Claude Rains as Prince John.

The traditional stories have been handled over and over again, but a few films have concentrated on less central issues. *Robin And Marian* (1976) dealt with the miserable lives of the loving couple 20 years on, *Son Of Robin Hood* (1959) turned out to be a daughter, and Disney cast him as a fox...

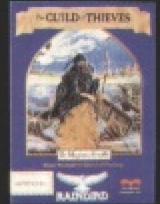
THERE'S NO MERCY for outlaws who get caught. Arrest by an officer of the law results in a one-way ticket out of the game - dangling off the end of a rope.

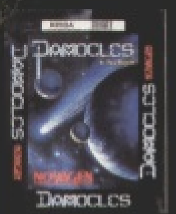


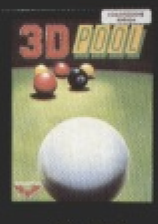
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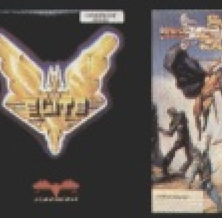
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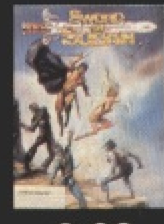
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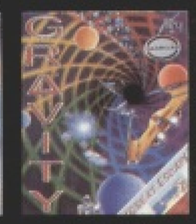

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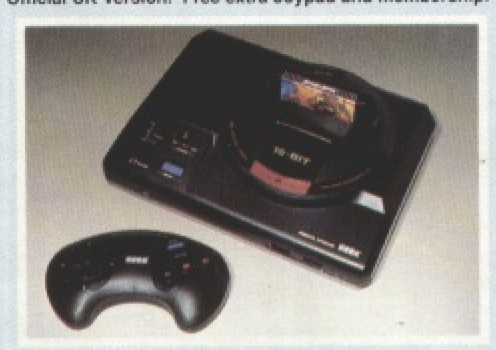
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PROJECT
BIRDS OF PREY

PUBLISHER
Electronic Arts

AUTHOR
Chris Humphries (Flight dynamics, strategy, gameplay etc)
Peter Warnes (Graphics)
And a cast of thousands...

INITIATED
Early 1989

RELEASE
AMIGA
July

ATARI ST
August

IBM PC AND COMPATIBLES
August

Preying For

Delays are nothing new in the world of software development, but now that it's well into its third year, Argonaut's long-awaited flight simulator has almost turned 'slippage' into an artform. Brian Nesbitt catches up.

WHATEVER HAPPENED TO HAWK? That's a question that's long been on the lips of dedicated computer buffs. It's also a question that appeared as a headline in Issue 15 of this very magazine – way back in December 1989!

And the reason that we had cause to ask that question was that Argonaut's reportedly ground-breaking flight simulator (if a flight simulator can be 'ground'-breaking that is) had made its first appearance in these pages at an even earlier stage – in Issue 10 in fact (believe it or not, that appeared in July 1989).

What's more, the program looked exceptionally good, even at that stage: the landscape was constructed of an innovative patchwork and included numerous impressive buildings, cities and landmarks. Not only that, but the wide range of aircraft also looked and flew impressively.

But since then... nothing.


WORK IN PROGRESS
HAWK

The original Hawk Work In Progress – as it appeared on the newsagents' shelves in July 1989.

Nothing until now that is. Hawk has finally risen again, with a new name – Birds Of Prey – and now so close to completion that nothing can stop its appearance this time. Can it?

Chris Humphries is the man who's lived with the project for over two years now, having taken up the reins immediately after he'd put the finishing touches to his work on the Amiga version of Rainbird's Starglider II.

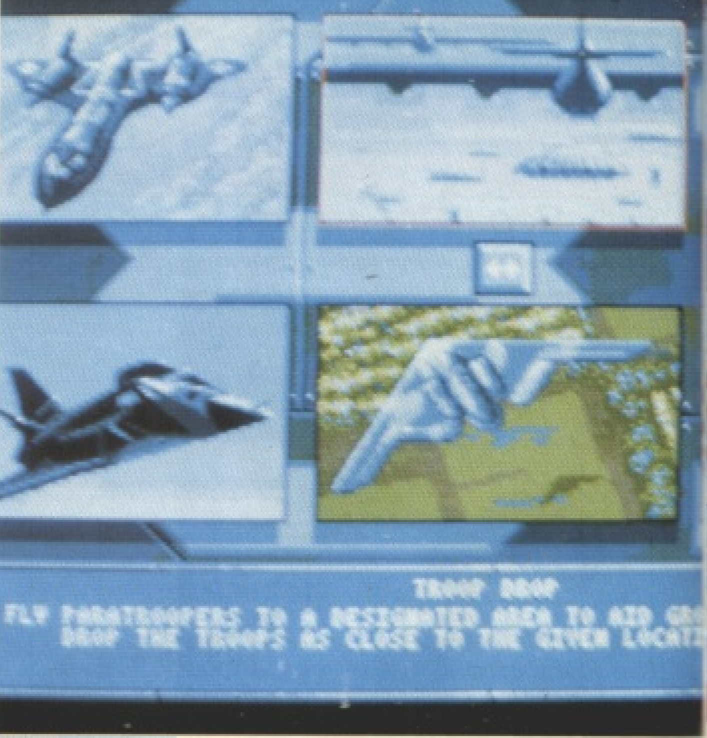
A huge number of people have now worked on the program over the years including Peter Warnes, Giles Goddard (sound), Ian Crowther, Herman 'Weird Dreams' Serrano and, of course, Argonaut supremo Jez San.

It's hardly surprising then, with this amount of water under the bridge, that the game has gone through changes – the most obvious being the name itself, Chris explains the thinking: "Although Hawk was pretty catchy, it didn't really give an idea of what the game was all about. Birds Of Prey, on the other hand, does seem to imply that it's about a number of fighting aircraft."

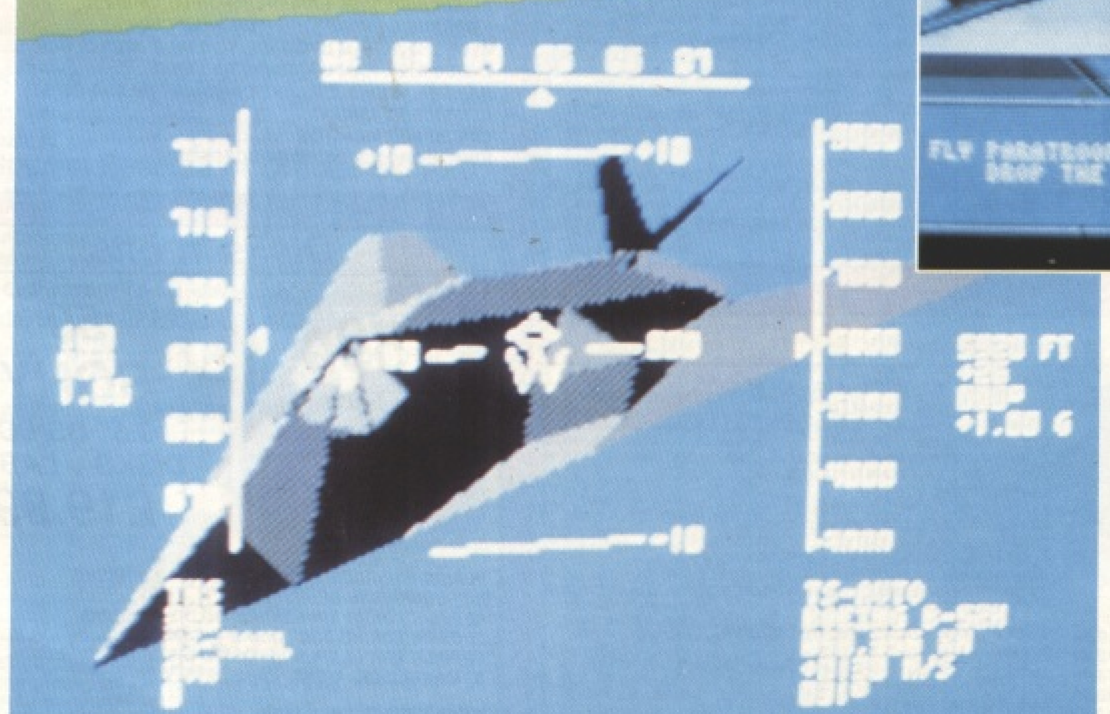
And what a number of fighting aircraft it is, with the list including the F-117A, F-15 Eagle, F-16 Falcon, F-14 Tomcat, A-10 Tank Killer and Panavia Tornado on the Allied side and the MiG-29 and the T-27 for the opposition.

From the way the sides line up, you'd be forgiven for thinking that the action followed a fairly standard East vs West scenario, but Chris is quick to point out that the two sides aren't actually named – the world's moved on from simple 'America against Russia' plotlines.





The initial selection screen depicts both the mission's objectives and the best plane for the job.

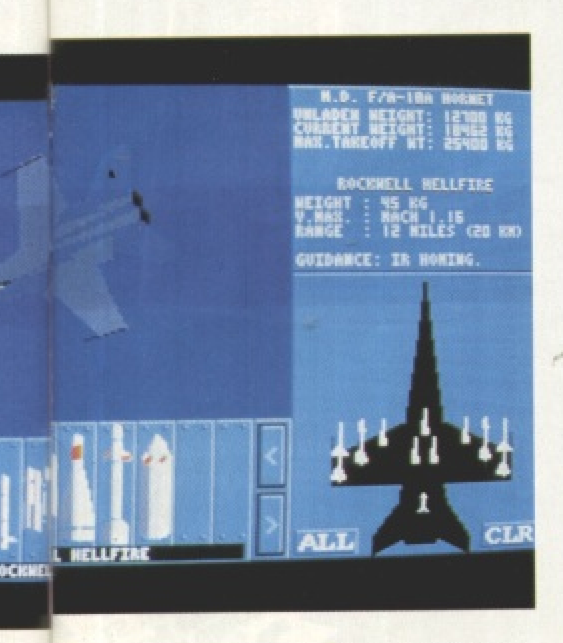


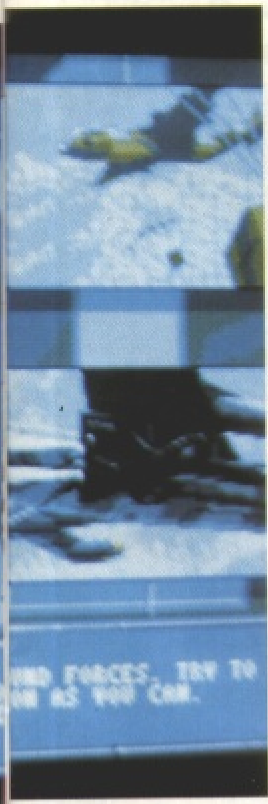
The aircraft which became a real star during the opening days of the Gulf War – the F-117A Stealth Fighter, just one of many choices which Birds Of Prey makes available to the experimental pilot.

The extensive hardware line-up is necessary to cater for the diversity of operations which the player can undertake, including tank-busting, air-interception, troop movement, ground attacks, dogfighting and aerial reconnaissance: "We don't have missions as such, we have 12 mission types. You choose your type and then can be given almost any mission in that style – they vary quite a lot, depending on the strength of the enemy and how the war is progressing within the game world."

Apparently the game is set in a 'real' war environment, with action taking place independent of the player's actions – although those actions will obviously have a great effect on the outcome. Chris expands: "You can either blast around and have a lot

Time





The armaments selection process allows selection from a wide range of missiles which are strapped to a two-dimensional representation of your chosen plane's lower body while a 3D model revolves in the main window.



The 'Strike' Eagle has landed! An F-15 lets rip with a Sidewinder in full view of your own H.U.D.

It's not just the aircraft and mission types that vary enormously – you've also got a wide range of control over where your strike starts and ends. Here, a Marine Harrier prepares to lift off from the deck of its Gulf-based carrier.



Chris Humphries: obviously catching up with some much-needed snooze now that his two years' labour is coming to an end.

of fun, or you can concentrate on knocking out runways, factories and so on – the ultimate aim is pretty much what the Gulf War was all about: knocking out the enemies ability to retaliate."

So once this two-year labour of love is out of the way, what does Chris have lined up for his next project? "Ideally, I'd like to do something completely different. I've been playing a bit of Powermonger of late, but mostly I've been getting into pure arcade action with Speedball 2 and, more especially, Gradius 3 on the Nintendo Super FamiCom – oh, and that Mario game. So I'd like to do something more in that vein."

Whatever it is that Chris eventually applies himself to, let's hope that he doesn't keep us waiting as long next time around.

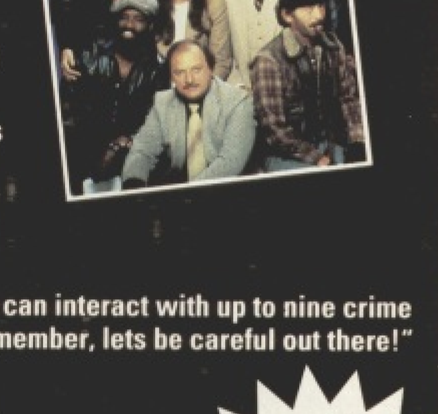


Despite the title, the program isn't all about taking fast jets into the heart of the action. This screen, for example, depicts a Hercules involved in a troop drop mission.



Another unusual mission type is the long-range bombing foray, undertaken in Boeing's unfeasibly large B-52 – the Stratofortress.

HILL STREET BLUES



Hill Street Blues "The most honoured series in the history of television", World wide it has achieved 59 awards that include 26 Emmy's.

Krisalis have created a computer controlled city which generates an environment displaying 300 vehicles and 400 people who live and work within the Hill Street Precinct for you to interact with.

You take on the role of Captain Furillo and by deploying the Police Officers under your control, you solve and control the crime rate, which the computer generates.

The game features nine of the most famous characters from the series using these Police Officers, you can interact with up to nine crime incidents simultaneously, ranging from Muggers to Bank Robbery, Drug Pushers to Murderers. So "Remember, lets be careful out there!"

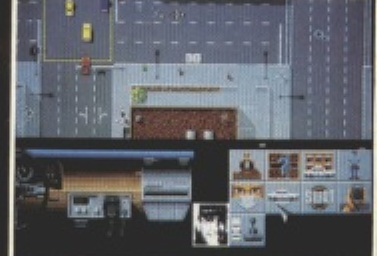
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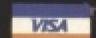






Krisalis Software Ltd, Teque House, Masons Yard, Downs Row, Moorgate Rotherham, S60 2HD





PROJECT
Chuck Rock

PUBLISHER
Core

AUTHOR
Chris Long (Coding)
Bob Churchill (Design, Maps and 'Triggers')
Lee Pullen (Graphics)
Matthew Simmons (Music and Sound FX)

INITIATED
October 1990

RELEASE
AMIGA
Mid April

ATARI ST
Mid April

IBM PC AND COMPATIBLES
TBA



CHUCK'S LUSCIOUS WIFE OPHELIA hangs out the washing during the humorous introduction – all too soon though, the player will have to rescue her from the evil Gary Gritter. One particularly nice touch during this sequence happens when the birds sitting on the line are used as prehistoric clothes pegs!

Caveman Capers

IF THE FLINTSTONES were the perfect prehistoric family, then Chuck Rock is that era's definitive lager lout. When he's not drinking cans of Stones Bitter, rock-hard Chuck is out and about causing chaos or clubbing in the local caves.

That is, until his beautiful wife Ophelia is kidnapped by arch villain Gary Gritter while she hangs out the dirty washing. Players take the role of Mr Rock in a mission to save his missus – after he's found a clean loin-cloth of course!

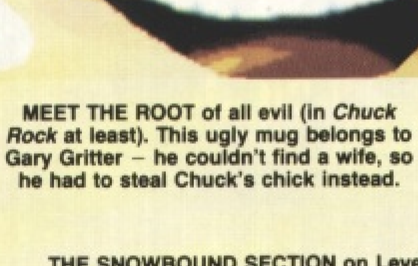
Core Design is currently 'bug-hunting' and putting the finishing touches to this fun-filled arcade adventure, which should be ecstatically greeted by fans of *Rick Dangerous II* because both its programmer, Chris Long, and designer, Bob Churchill, previously worked on that playable platform romp.

Chuck Rock is a five-level, multi-directional scrolling platform game, with each level broken down into zones numbering from two to five. Each level has different background graphics and new monsters to meet: Chuck travels over grassy plains, inside caves and through the ice age encountering meaty mammoths, toothy tigers and a big brontosaurus along the way.

Even the elusive Lock Ness monster makes a 'guest' appearance – complete with bathing hat and underwater goggles.

If the dangerous dinosaurs get too close, Chuck can belly-butt them into submission. At other times, he gains some assistance from more caring creatures: Terry the Pterodactyl carries him over impassable gaps, while crafty crocodiles can be used as see-saws by standing on their heads or tails.

Various special effects and funny touches have been incorporated to enhance the



MEET THE ROOT of all evil (in *Chuck Rock* at least). This ugly mug belongs to Gary Gritter – he couldn't find a wife, so he had to steal Chuck's chick instead.



THE SNOWBOUND SECTION on Level Three contains some of the strangest characters found in this lively arcade adventure. Wayne The Woolly Mammoth is so chubby, he causes the screen to shudder when he jumps. This monumental mammal uses his trunk to fire snow-balls at Chuck – that's when he's not trying to suck Chuck in close enough to spear him with his tusks. Not all the creatures in *Chuck Rock* are nasty, though.



atmosphere of the land that time has just remembered – water drips down in the caves, birds tweet in the grassy plains and the poor Brontosaurus moans when Chuck climbs on his back.

Rocks and boulders are scattered around these landscapes to help the player out. Chuck can either throw these stones, or use them to access normally out-of-reach platforms. They can even act as shields against falling coconuts. Unfortunately, Chuck cannot jump while he carries these hefty objects.

Any player who makes it to the final level will be treated to a rare glimpse of a dinosaurs' graveyard with a 'weird-looking thing with a bandage on its head'.

Humour plays a large role in this release. Graphic artist Lee Pullen watched dozens of *Tom And Jerry* cartoons to get the right feel and balance. Lee has previously worked on Core Design's *Torvak The Warrior* and so he's pleased that Chris Long has managed to squeeze parallax-scrolling into Chuck Rock – Chris is very proud of the fact that Chuck Rock 'runs within a frame' which makes it as smooth as an arcade game.

Having sketched some rough ideas on paper, Lee sat in-front of an ST running *Art Studio* and transferred these images into the computer. Unlike many other graphic artists, Lee isn't a fan of comic books and prefers to work on the computer screen.

In preparation, the entire team played as many platform games as they could get their hands on. *PC Kid* on the PC Engine was a particular favourite and had a large influence on Chuck Rock's design. "There's not that many computer games that we actually like playing," reveals Chris. On the whole it seems the trio would rather play games on the Nintendo Super Famicom, Sega MegaDrive and NEC PC Engine consoles. One exception to this rule though is the Amiga version of the Bitmaps' *Speedball II*. "We'd rather play proper games on consoles than big demos on computer," affirms Long.

Bob Churchill had one of the more interesting jobs in the development of this game, designing its maps, puzzles and 'triggers'. The latter term refers to the placing of objects and sprites which trigger a certain event. For example, the see-sawing crocodile or Bill the piggy-back Bronto. If Bob got these 'triggers' wrong, it would seriously deflate the player's enjoyment.

If *Viz* ever does a prehistoric comic strip, Chuck Rock is a dead cert for a starring role – he's a sort of Biffa Bacon meets Fred Flintstone. In the meantime, you can check out the grooviest geezer since Captain Caveman when Chuck Rock is released next month.

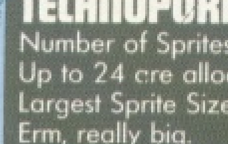


EVERY LEVEL HAS DIFFERENT backdrop visuals and creatures to contend with – including the now obligatory 'end-of-level' guardian which Chuck has to see off before entering the next section.

CHUCK IS A NOT-SO-LEAN killing machine who can belly-butt his way out of trouble.

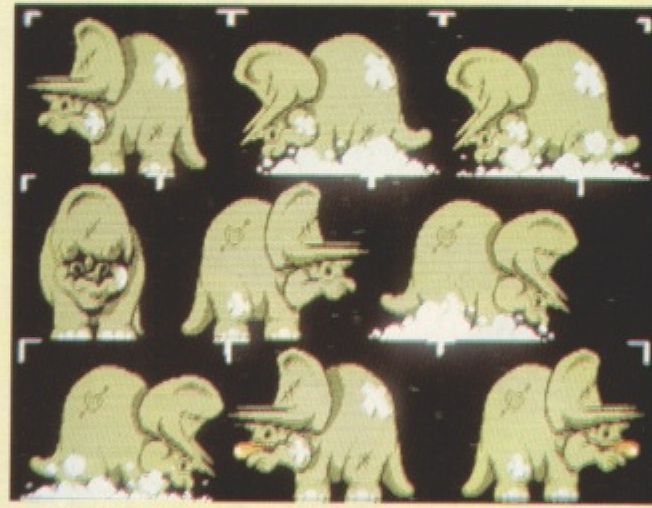


BE CAREFUL ABOUT what Chuck walks in (or on) while you're strolling through the flora and fauna of this primeval world. Look out for hearts along the way, these replenish energy lost when Chuck is hit by creepy creatures.

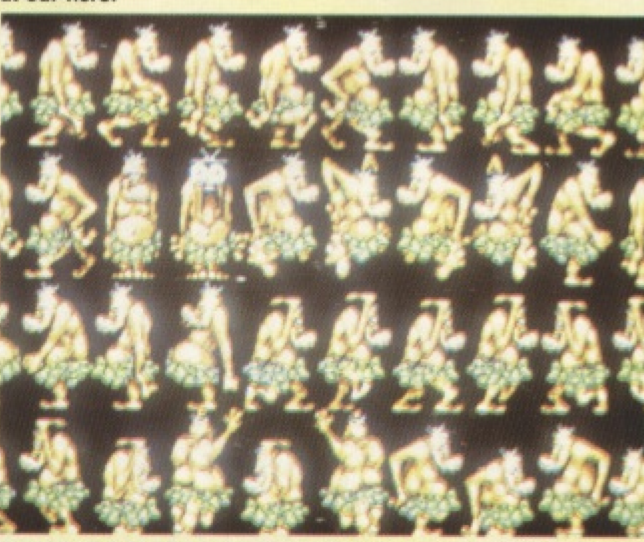


TECHNOPORN

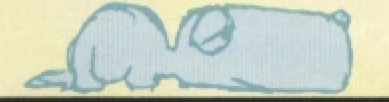
Number of Sprites On-Screen?
Up to 24 are allocated (depends on size).
Largest Sprite Size?
Erm, really big.
Number of Sprite Animation Frames?
Over 500.
Number of Colours?
Chuck is a 16-colour sprite, while the backgrounds and other sprites are also 16-colours (Amiga version).
Number of Sound Effects?
50k of sampled sounds, that's about 40 effects.



SOME OF THE ANIMATION frames for Frank the Tricerotops. Chuck has to drop into Frank's pit to retrieve a rock during the game – a scene where his Belly-Butt definitely comes in handy. However, if Frank manages to charge across to the other side without getting hit, he blows a triumphant raspberry at our hero.



CHUCK IS A FLABBY 32x48 pixel sprite with 16-colours all to himself (on the Amiga version).



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PROJECT
Legend

PUBLISHER
Mirrorsoft

AUTHOR
Tag
(Programming)
Pete James
(Graphics)
Mike Simpson
(Project Manager)

INITIATED
August 1990

RELEASE

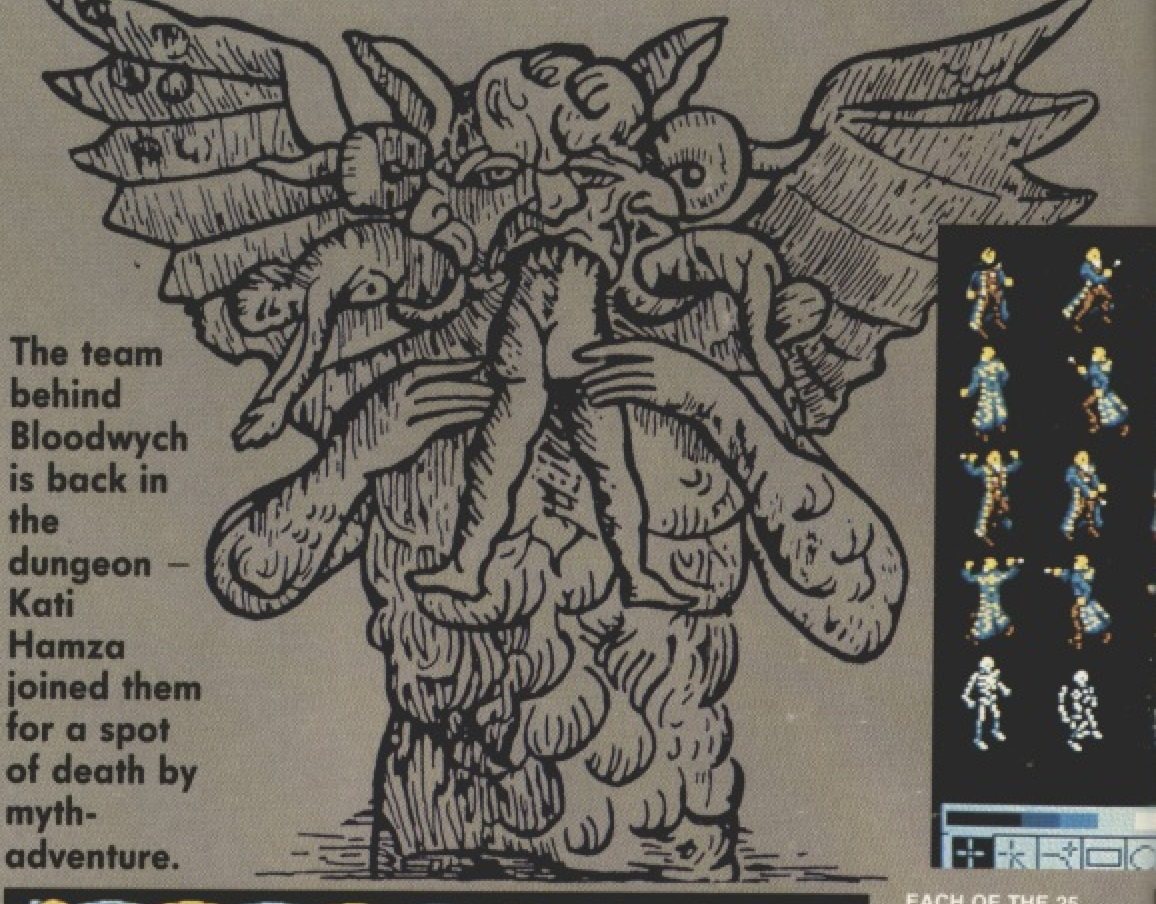
AMIGA
September 1991

ATARI ST
September 1991

IBM PC AND COMPATIBLES
September 1991

Spelling It Out

The team behind Bloodwych is back in the dungeon – Kati Hamza joined them for a spot of death by myth-adventure.



THERE'S NO DOUBT that this is the age of technology. Thousands of years ago, it took Moses 40 years of wandering in the wilderness to make the 300-mile journey from Egypt to the promised land. Today the 200 miles separating *Legend*'s programmer Tag and graphic artist Pete James may as well be 20. Living at opposite ends of the country – in Bradford and Reading to be exact – hasn't stopped them collaborating closely on every stage of Legend's design.

"It can be a pain at times," explains Tag, "but Pete got a modem before Christmas and that's helped hugely. We don't get together as often as we'd like, but we can always talk over things that are about to be implemented." The long-distance partnership obviously works, as this is the second time they've worked together. Their first joint project was *Bloodwych*.

Like Bloodwych, Legend has its roots very firmly in role-playing and D&D. At its core is the archetypal good versus evil scenario: darkness is threatening to engulf the world, spreading from a series of dungeons dotted about the land. Your doughty band of four adventurers – driven by a noble desire for fame, honour and large amounts of cash – volunteers to take the villains out.

Equipped with doublet, hose and a sackful of magic artefacts, you set off in search of the wicked miscreants. Succeed and you'll dam the spread of evil, fail and it's time to wave goodbye to Mr Happiness.

What this all adds up to is a whole lot of monster-bashing, dungeon-mapping and furniture-searching – with a liberal dose of spell-casting, puzzle-solving and weapon-juggling thrown in for good measure. The several sub-quests may involve taking a totem to the infested dungeons of an evil city, clearing out the riff-raff and liberating the people – although exactly how hasn't been decided yet.

"We wanted very much to produce an environment which simulated playing table-top D&D with characters running around and fighting each other," explains Tag. The project began life as an idea for a four-player Bloodwych environment. "At first we planned to do it in terms of movement phases with you and the monsters making moves in turn. We ended up with a complete realtime environment."

Instead of taking turns, monsters and adventurers react simultaneously. In conflict, they act independently and respond autonomously to each others' moves. What you see on screen is a continuous animated picture of the battle as it proceeds.

Everything works automatically, so you don't actually have to intervene. If directing specific fighters or just the battle tactics as a whole sounds too much like hard work, you can just sit back, relax and watch the action unfold. It's all made possible by a complex movement routine which all characters (monsters and heroes) follow. This ensures that they always find their way around each other and the furniture, no matter how crowded or busy the screen. Even when the maximum number of around 200 sprites is on screen at once, they know how to push each other out of the way and negotiate objects.

"It's a question of maintaining a very fine balance between having the gameplay itself and giving the player as much control as he or she's going to want." As you're trying to guide four characters at once in a



EACH OF THE 25 dungeon quests begins and ends with a visit to the King. The monarch gives you a mission and when you've accomplished it you hotfoot it back for another one.





AN ADVENTURER CAN CARRY up to 10 pre-prepared spells at once. At the moment, further supplies can be rustled up at any time, including in the heat of combat though whether you'll still be able to suspend the action to enter spell-mixing mode in the final version is currently a matter of heated debate.



MONSTERS COME IN ALL SHAPES and sizes – Dragons, Orcs, Ogres and so on – but generally follow the same basic movement routines with a few special abilities such as teleporting ability or magical protection thrown in.



TOWN IS THE PLACE to get supplies. Shops selling useful adventuring aids, spell ingredients and magical artefacts are open night and day. Temples provide handy regenerating facilities for dead adventurers and there may also be blacksmiths and stables to visit. The guild, shown here, is a meeting place – somewhere to encounter new adventurers.



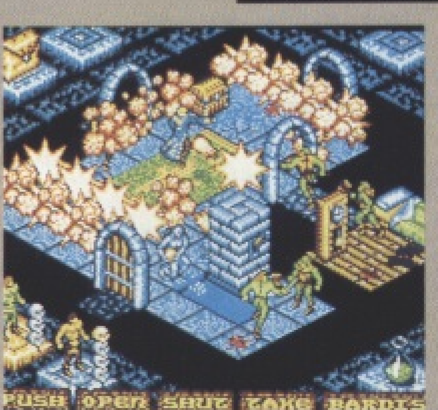
THERE ARE FOUR BASIC character classes (Fighter, Magic user, Thief and Bard) each of which can draw on a specific special ability. Fighters become supermen when they go berserk, Bards can sing magical songs, Magic users cast spells and Thieves have a useful habit of turning invisible (handy for making undetected assassination attempts). When you're selecting your four-player party it's advisable to choose one of each.

THE WORLD'S YOUR OYSTER. Wherever you're heading on the main 3D map, there's bound to be plenty of murder and mayhem ahead. More detailed maps of the dungeons themselves are provided by the dragon icon on the main dungeon screen. His name is Elliot and it's his job to auto-update the map.



THERE ARE 25 DIFFERENT dungeons, each with its own integral quest (that's not counting any mini-adventures) and bursting at the seams with monsters. Typically, these won't attack until you make a move, though if you leave it too long they'll get bored of standing around. The icons in the bottom right-hand corner are specific to individual adventurers. In this case the Fighter Hero-helm can produce an Area-Effect Thrall spell designed to set those monsters bashing themselves. Alternatively our hero could just use his axe.






ANYTHING IS POSSIBLE in the thick of battle. If you're strapped for time you can keep one character searching for useful items while the others fight. One way to minimise party damage is to get your magic-user to teleport into a huddle of monsters, cast an Area-Effect Damage spell and then teleport back out. If things are still getting on top of you, one way out is guaranteed – click on the chicken icon and your party scrams.

hectic environment they've got to be able to do their own thing as much as possible. If however, you're out to win, you really have to be in there yourself, moving vital characters to a safe place when necessary or positioning them for the most lethal military effect. Leave them alone for too long and it won't be long before they get themselves killed.

What started out life as a game aimed specifically at role-players and D&D fans now looks a lot more like a mainstream product. "The essential environment is still puzzles and D&D, but it's becoming much more like an arcade game. When there are monsters around it's just action all the time."

It's going to be several months yet before the action comes to a close. Meanwhile there's still plenty of work to be done - so much in fact, that neither of the duo has really considered what they might be doing next. "Some data disks perhaps. Anything after that is just too far off."

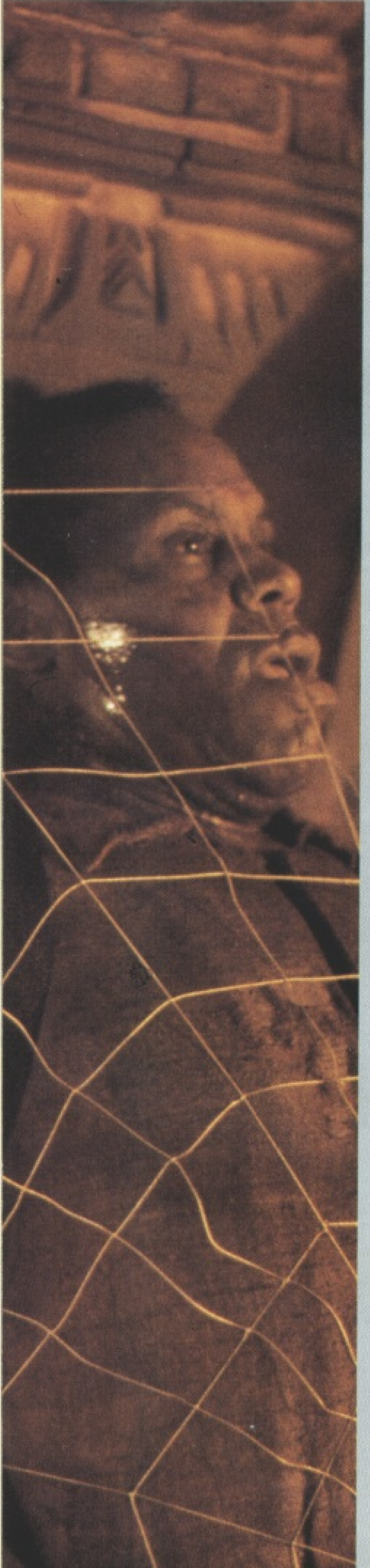
THAT'S MAGIC

ALTHOUGH EVERY CHARACTER class is equipped with its share of magic artefacts, you need at least one fully-fledged magic user to make your party of warriors complete.

As far as flexibility goes, *Legend*'s magic system is unique. "Pete and I had a brainstorming session one night," explains Tag. "Initially we were going to base it on a *Bloodwych* type system, but then we thought 'well, we've done that, what's the point?' We sort of knocked a few ideas around and then I thought of this idea of having a completely general spell system."

The upshot is a process which allows you to make up your own individual spells. You start out with a basic supply of ingredients and – the key to the whole system – a series of 16 runes. Four are designed to aim the spell at a particular area. The other 12 specify the effect of the magic itself: anything from Damage, to Vivify. Practically any combination of runes is possible. If you wanted to, you could mix a single spell to heal the magic user, hurl a missile spell at a monster and create a surrounding magic effect to knock any characters out cold – all in one potion.

"The idea is that people will create their own individual spell books. Literally hundreds and thousands of different spells are available in the system just from these 16 basic runes. It's a lot of fun just experimenting: you can put them together as you want, when you want."



INVITE A PREDATOR INTO YOUR HOME ON BOARD A DOUBLE DECKER!

Image Works wants to give one lucky reader the chance to have a Predator of their very own, resident forever in their sitting room on a shelf below the TV.



That's right, the boys and girls who are bringing you the game of the film of *Predator 2* are offering the winner of this simple competition their own personal video copy of the original *Predator* - oh, and by the way, they're also throwing in a fabulous Amstrad Double Decker video recorder.

Amstrad's DD8900 is really two video recorders rolled into one, allowing simultaneous recording of two separate channels, easy tape-to-tape recording (although Amstrad is careful to point out that TV broadcasts and pre-recorded video tapes contain material which is protected by copyright laws and cannot be copied without the consent of the copyright owner) and many other functions.

Interested? Okay then, all you have to do to give yourself a fighting chance of picking up this great prize is to answer the following questions...

1. Which movie star tackled the Predator in the original film?
a. Arnold Schwarzenegger
b. Rick Moranis
c. Julia Roberts

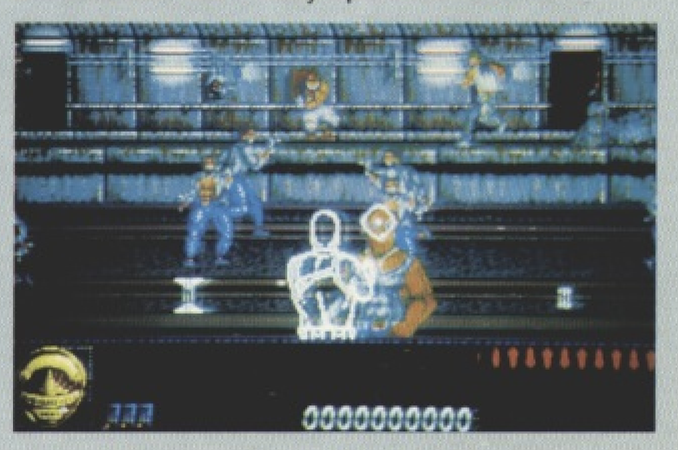
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2. Apart from *Predator 2*, which other major film tie-in has Image Works just released?
a. Honey I Shrunk The Kids
b. Back To The Future 3
c. Driving Miss Daisy

---

3. Which classic musical film stars Cliff Richard, Una Stubbs and a double decker bus?
a. Summer Holiday
b. Oklahoma
c. The Rocky Horror Picture Show

Got the answers? Then pop them on the back of a postcard (or, as ever, a sealed envelope) along with your name and address and send it to **Predator Puzzler, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than Friday April 11th.



THE RULES

The winner will be announced in a future issue of *The One*. The editor's decision is final and no correspondence will be entered into. Employees of EMAP Images and Image Works and their friends and relations may not enter.

MILLENNIUM PRESENTS

MOONSHINE Racers

JOIN IKE & BILLY-JOE IN THIS ACTION PACKED CHASE THRILLER

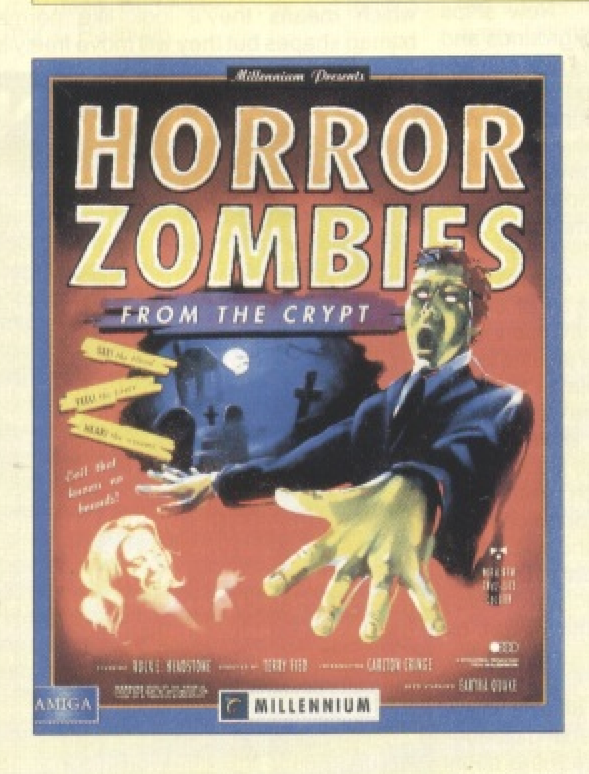
MILLENNIUM

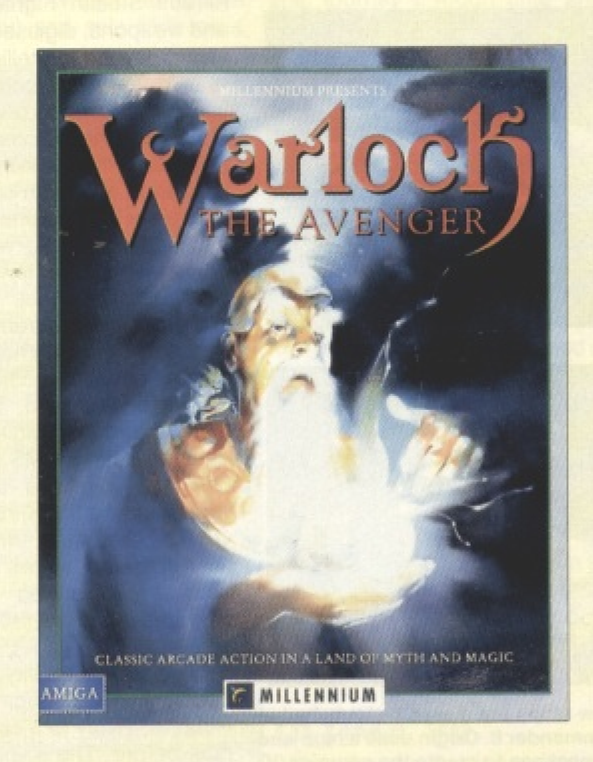
Hold on to your hat as you join *Ike* and *Billy Joe* in a crazy chase along the highways. You've gotta get the **Moonshine** to the customers before sun-down and first to make the delivery gets the pay off. *Sheriff Sam's* hot on your trail so you've gotta use the cash to upgrade your jalopy, install a CB radio, get a decent map and keep one step ahead of Smokey. *Ten four good buddies YEEHAW!!!*

- Equip your hotrod with turbos, superchargers and tyres in the spare parts shop
- Dodge and weave your way past rival racers - switch to **Moonshine** for *turbo power*
- Use the map to take the quick way past roadblocks and radar traps
- CB Radio hook up to listen to *snoopin' Sheriff Sam's* no-good plans
- Fast scrolling *race and chase action* in the wide-open Tennessee country

Amiga
Atari ST and STE
IBM PC (from May 1991)







Horror Zombies from the Crypt

Amiga
Atari ST and STE
IBM PC

Warlock the Avenger

Amiga
Atari ST and STE
C64 disk and cassette

Millennium, St. John's Innovation Centre, Cowley Road, Cambridge CB4 4WS



Distributed by US Gold Limited. Telephone 021 625 3366



ONE OF THE CHARACTERS you'll meet in Wing Commander II – eventually the mouth animations will bring these faces to life.

WE CREATE WORLDS

In what's very much a turnaround from the usual situation where computer games licence their subjects from 'the outside world', Ultima is fast becoming a real-life cult of its own.

Currently, you can read a series of Ultima novels, tell the time with an Ultima wristwatch, drink coffee from an Ultima mug, or visit an Ultima theme-park in Japan. There is also talk of an Ultima cartoon series on American TV.

"We like to build our own environments and universes and populate them how we want. We like control. It feeds on itself. Licence games are too limiting," says Richard Garriott. "Do you want to be the hub of the wheel where the spokes radiate from or do you want to be a spoke in somebody else's wheel? Our products have the strength to become the hubs, we don't need to be a spoke."

And this crossover may not just be limited to Ultima. "Wing Commander far outsold any licensed products last Christmas," announces Chris Roberts. "Now everybody wants to licence it. Novels, clue books, comic books, etc. But first we're going to put Wing Commander on Nintendo's Super Famicom, The Sega MegaDrive and arcade machines."

WORL

Although its products are a by-word for quality and innovation among PC owners, Origin's games are a rare treat for owners of 16-bit machines. This may all be changing though, as Rik Haynes found while talking to the people behind *Ultima* and *Wing Commander*.

ONE YEAR AGO, Origin was only known for producing a cult series of fantasy Role-Playing Games and a few other oddball releases. *Wing Commander*, the ground-breaking cinematic 3D space combat simulation, changed this misconception.

Changed it so much in fact, that Origin is now claiming to be the best software house in the world: "We're at the forefront of interactive entertainment," declares Chris Roberts, author of Wing Commander and director of technology. "The stuff we're doing now is awesome. Origin is constantly crossing new boundaries and territories. We're doing games bigger and better than anyone else."

Unsurprisingly, Richard Garriott, co-founder and creator of the *Ultima* series, agrees: "We're constantly pushing storyline, graphics, sound, user interface and games technology. Our resources are solely funnelled into creative endeavours."

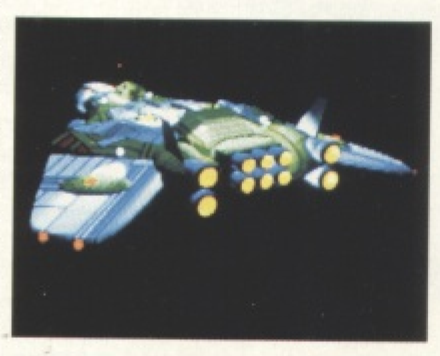
Based in the Texan metropolis of Austin, Origin employs nearly 50 full-time games development staff including producers, directors, designers, writers, programmers, artists, musicians and technicians.

The development of each game is structured like that of movie production, with up to 30 people involved in the process of creating a single program. For example, five or six graphic artists work on every game, with each used for his or her own specialty.

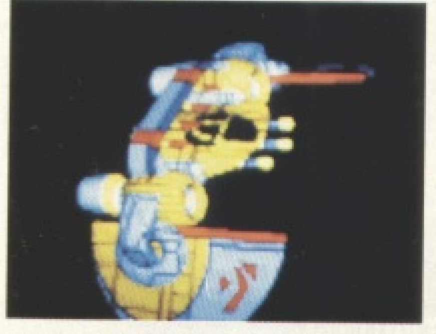
For Sonic development, Origin has now hired Martin Galway (an ex-Ocean and Sensible Software chap responsible for many excellent tunes on the C64) under contract from Mindscape (the company, incidentally, which publishes its product in Europe). His sound department comprises of two composers and two sound technicians.

Soon, the company will also have a fully-fledged video and sound production studio with professional computer graphics workstations and special sound hardware to bring full 16-bit samples directly off compact disc and DAT. "We're going really wild with the cheque-book," smirks Chris Roberts.

"This is an exciting place to be," confides director Jeff George. "We have a creative synergy that's just incredible, people are really devoting their lives to what we're doing. Origin is not just a job, it's a way of life."







These new ships are due to be launched in Wing Commander II. Origin uses a high-end graphics package to create the complex 3D models in the game.

But when the hyperbole has finished, it's the games that have to do the talking, so here is a brief run-through of what you can expect from the Texan whizz-kids over the forthcoming months.

WING COMMANDER II

Set six years on from the original, *Wing Commander II: Vengeance Of The Kilrathi* features a new assortment of technology including tail-gunners, torpedoes that can destroy a carrier with a single hit and Kilrathi Stealth Fighters. "New ships and weapons, digitised backgrounds and voices, Dynamic Intelligence, new characters, soundtracks composed for specific scenes, tape replay of your combat scenes – all of these create the cinematic adventure that is Wing Commander II," proclaims an Origin spokesperson.

Players fly missions against the Kilrathi and space pirates, while hunting out a traitor who threatens to destroy the Confederation Fleet. While all of this is going on, the program's Dynamic Intelligence System automatically adjusts to the combat situation and the player's skill.

The background scenes are hand-painted and then digitised, while players equipped with a CMS Sound Blaster card can hear digitised speech from their wingmen and the Kilrathi during combat. On the other hand, those who've chosen the AdLib standard will be treated to a fully-orchestrated stereo soundtrack which changes pace to reflect the action on screen.

"The image quality is about 10 times better than the original," affirms Chris Roberts. "They're a lot larger and cleaner than before. The ships have more detail with proper panelling."

Over the course of the Wing Commander II campaign, players fly six different all-new Terran Confederation Starfighters, each with unique armament and flight characteristics. As Origin's spokesman puts it: "The players are the stars of a science fiction movie, and now with the 'record and play' feature they can watch their space combats from any cinematic angle."

And as to the possibilities of a *Wing Commander III*? Apparently the wheels are already in motion. The sequel to the sequel will use the technology developed for Ground Commander, allowing players to fly down to the surface of planets and through or inside massive ships. All the large battleships will be huge polygon objects with texture mapping on the side, which means they'll look like normal bitmap shapes but they will move freely in

COMMANDING

US-based Eastridge Technology is currently converting Wing Commander to the Amiga. This experienced developer has worked for Mindscape since 1985, producing a number of products including most of its big Nintendo games, such as Paperboy and Gauntlet II, on the NES and Gameboy.

A four-disk product, Amiga Wing Commander is slated for an October release and all attempts are being made to keep it similar to its PC original.

Potential players can choose between having all of the animated sequences, and the consequent disk swapping, or can go for a more refined game in terms of presentation. The use of single screens from the animated sequences with a limited amount of animation will allow this version to function in a far quicker and playable way.

The finished product will incorporate 32-colour ray traced graphics and

PART OF MARTIAN DREAMS' impressive opening sequence. Up to six graphic artists can be involved in producing the visuals for every single Origin game.



YOU MEET ALL SORTS of strange people in the *Wing Commander Secret Mission Disks.*

DS APART

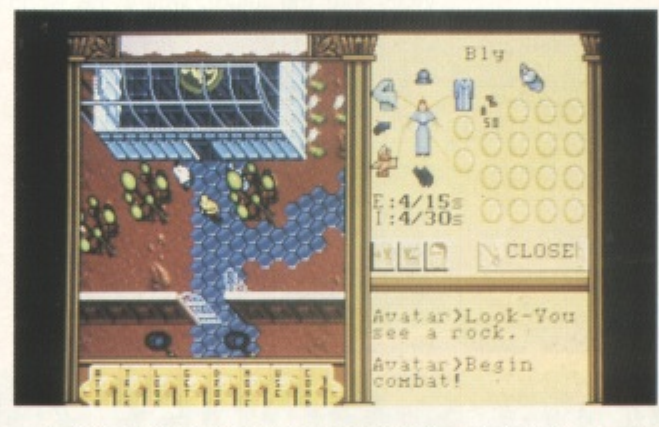
3D.

Look out for the PC version of Wing Commander III early next year. Wing Commander II, however, will be released on the PC in late Spring.

MARTIAN DREAMS

After the 'Land That Time Forgot' exploits of the first in the *Worlds Of Ultima* series, *Savage Empire*, this next effort has been inspired by the Victorian science fiction works of Jules Verne and H.G. Wells.

Martian Dreams opens at the 1893 Colombian Exposition in Chicago where the player encounters historical figures such as Sigmund Freud, Thomas Edison, Theodore Roosevelt, Marie Curie, Calamity Jane, Buffalo Bill Cody and the mad monk, Rasputin.



LOOKING OUR for Martian 'Plantimals' in *Martian Dreams*, the second *Worlds Of Ultima* RPG.

A bizarre and mysterious accident sends these notable personalities to Mars via a giant space cannon, so the player takes the role of the Avatar (the hero in every Ultima story) and sets forth on a mission to save this party of unwitting interplanetary travellers.

"Martian Dreams engages players in an epic journey through time and space," says the ubiquitous Origin spokesperson, "offering the very finest in fact-based, role-playing entertainment."

Using the award-winning Ultima VI system, the game illustrates the Martian landscape as the Victorians might have imagined it. This is a world of bizarre and often dangerous 'Plantimals,' of creatures living in beautiful crystal palaces, of gargantuan machines of steel and steam.

All of these marvels will be experienced in 256-colour VGA/MCGA for those who have the hardware, while good old EGA is also supported. To complement the graphic feast, a musical score by George Alistair Sanger and Tom Hollingshead consisting of more than 20 compositions will blast from the speakers of PCs bolstered by Roland, Sound Blaster, and AdLib sound cards.

"We're planning to continue the Worlds of Ultima series," divulges Martian Dreams' director Jeff George. "But we haven't pinned down those stories which we'll going to be using yet."

ULTIMA VII

"We're just getting the technology to the sort of level where we can begin to see what the game itself is going to be like," says Richard Garriott of the seventh installment of his popular fantasy Role-Playing Game.

"*Ultimas I, II, III* were all filled with bad things to beat up," he continues. "*Ultimas IV, V* and *VI* are now a trilogy of stories based about the Avatar and virtue, while *Ultima VII* is the launching point of a new trilogy of scenarios. I'm trying to prepare my stories for the new technology that we're creating inhouse. So at the end of Ultima VI, we've really wrapped up the previous six games quite well.

"In Ultima VII, time moves forward about 200 years. This allows us to change the map quite dramatically – some of the cities will be turned into ruins and players will discover new islands and territories. We're reintroducing Ultimate Evil, a new force is to come into Britannia, but I like to relate this much more to the Star Wars movies where Darth Vader was just a prelude to the Emperor."

The first five Ultimas were initiated on the Apple II, Ultima VI however is the first to have begun life on the PC. Also, all of the Ultimas so far have been based around a system of 'tile graphics', where the characters moved through a 16 pixel by 16 pixel pattern – with Ultima VII, this is controlled by a 'cell-based' set-up where the world is no longer represented in tiles.

Richard Garriott expands further: "Each object in the world is drawn individually to scale and actually physically exists. You can think of them in free-space. What this means, for example, is that a character can now walk behind walls and under trees.

"For Ultima VII we're going to have complete full-screen graphics, there's nothing else on screen except your view of the world. The user commands have been dramatically simplified. Ultima VI was the first attempt to make the game easier to play - there were only 10 commands necessary. For Ultima VII, we're actually going one step further – there are no more icons, the commands are all intuitive and effected directly with one click of the mouse.

"We're trying to come up with a kind of cross-breed between what you saw in *Times Of Lore*, *Bad Blood*, *Monkey Island*

G CONVERSION TABLE

support the Roland sound-box and Miracle sound technology – it may even come on a ROM cartridge. "When we're getting nearer to launch, we'll look at the most cost effective method," reveals Phil Harrison, Mindscape's Software Development Manager at Mindscape. "The delivery medium will be the best way to show the game off – whether it be floppy disk, Compact Disc or cartridge."

Ultima VI is due to appear on the Amiga in September, with a company called Technology Works is in charge of this conversion.

Prices for the above games will be somewhere between £29.99 and £34.99. And as Savage Empire and Martian Dreams were developed using a subset of Ultima VI technology, there's no reason why these products can't be converted either. But why are there such long delays in converting Origin blockbusters to the Amiga? "We believe the quality of the product is more important than the delivery date," says Phil Harrison. "A number of our competitors have had excellent PC products and very bad Amiga conversions. The Origin product-line is built on quality and long shelf-life."

The bad news for ST owners though, is that Origin has no immediate plans to convert Wing Commander or Ultima VI onto your machine.

"An ST version of Wing Commander isn't technically possible," says Mindscape. "It's not even worth trying, due to the lack of colours and no hardware support to move sprites and graphics around. However, although we're not doing Ultima VI on ST, it's not a closed book."

Tell us what you think about this major disappointment by writing to: THE ONE, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU or fax 071 490 1095.

from Lucasfilm Games and Ultima VI. We're kind of blending these things together to allow a fast interface style that still has the diversity I want in an Ultima system."

Ultima VII will first appear on the PC in October.

GROUND COMMANDER

If you're already excited by the prospect of Ultima VII and Wing Commander II, this state-of-the-art game will make you drool like a fool. *Ground Commander* (this is a working title only, and is likely to change before the game's eventual release) is a cyberpunk blast 'em up with some of the most advanced graphics yet seen. It has all of the usual Origin frills: complex 3D models, digitised speech, airbrushed backgrounds for the cinematic sequences, specially composed music and so on.

"We're doing some really hot stuff with the 3D," states Chris Roberts. "The visual representation will be far more realistic than anybody has ever done in a 3D game. Real-time texture mapping allows us to map any bitmap image onto a polygon object – for instance, the houses will have brick walls, wooden doors and glass windows. We've had help from someone who has had 20 years experience in high-end computer graphics. We don't have a learning curve on this, he's done it all before on a Cray mainframe. It's nice to have this edge."



ANIMATED MOVIE-LIKE 'meanwhile' scenes keep you updated with the action in the *Wing Commander* series.

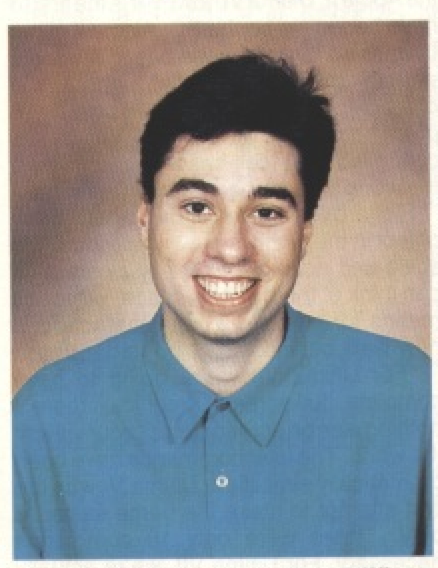
Ground Commander is scheduled to make its PC debut in late autumn. Chris Roberts is hammering out the plot-line right now and already has some 'neat' ideas. At this point, the game is set 20 years into the future, where the world economy has started to crumble and things have become a little chaotic.

The player joins a mercenary unit (sort of the Wild Bunch meets Mad Max) with another five pilots whose aim is to fight for truth, justice – and large pay cheques.

Working with an odd mixture of technology, the unit uses everything from WWII P-51 Mustangs with Sidewinder missiles bolted-on, all the way up to F-16 fighters. Unfortunately, the machinery is unreliable because they require so much maintenance and spares. "Ground Commander has a lot of close-air visuals, but we're not writing a flight simulator," says Chris Roberts, "because that's no fun. Basically, players will fly along a smooth-scrolling landscape with big rolling hills. It will look real cool."



THE LUCKY PEOPLE at Origin have great views, showers in their restrooms and a picnic area with benches and tables.



CHRIS ROBERTS, the author of *Wing Commander* and *Times of Lore*, started out writing games for the BBC micro.

GARRIOTT'S HOUSE OF HORROR

EVERY OTHER YEAR on the nights surrounding Halloween, Richard Garriott transforms his hill-top mansion into a 'spook house' and invites the people of Austin to visit – if they dare.

Parties of victims are led through a 45-minute deluge of frightening sights, sounds and smells. This imaginative and highly original creation features a vast array of high-tech special effects and complex choreography, with over 75 'actors' convincingly made-up as ghosts, zombies and demons.

Guests climb steep stairs, crawl through narrow places and must be prepared to meet the unexpected. Last October, a little over 1,000 people went through the 'spook house' in four nights.

Stranger still, even at 'normal' times, Garriott's home contains secret passages leading up to a fully-equipped astronomical observatory which can read a newspaper 15 miles away. This particular addition to the Garriott mansion may have something to do with the fact that his father is a former NASA astronaut who has flown aboard both Skylab and Space Shuttle missions.

During each 'spook house', Garriott's garden is turned into a graveyard, the Jacuzzi into a swamp and the master bedroom into a chapel. The whole event costs $50,000 and takes two months to construct.

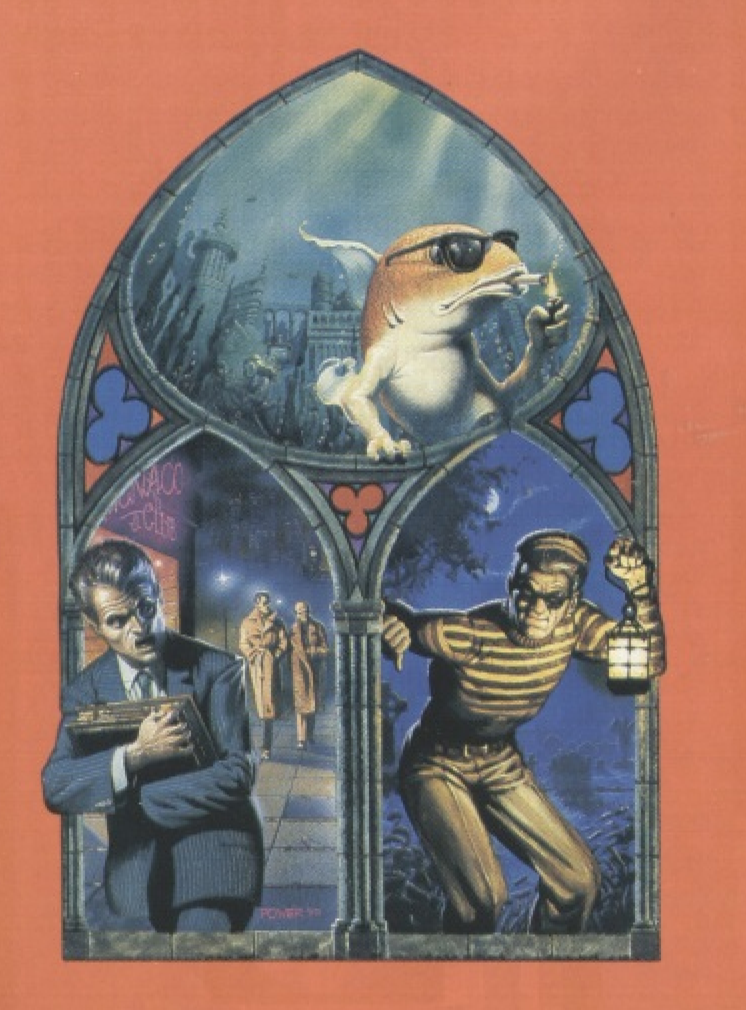
Even now, five months later, the garage is still filled with 'spook house' paraphernalia, while fog machines lie around in some of the rooms and a real skeleton occupies one of the bedrooms.

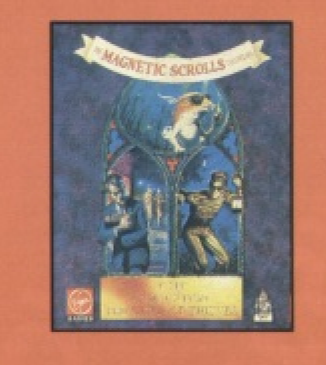
But why does he do it? "I like to see a first-hand look at someone actually enjoying the product," explains Garriott. "With the 'spook house' you can see the reactions on their faces and hear them screaming. This is a different kind of joy – it's a fun kind of community spirited thing to do. A neat opportunity to do something for the people in the area."

The next 'spook house' will probably be in 1992, as Garriott has taken the break for a year to write Ultima VII.



RICHARD GARRIOTT, alias Lord British, throws a mean Halloween Party. The trouble is it costs him $50,000 for the pleasure.





THREE INTO ONE WILL GO!

THE MAGNETIC SCROLLS COLLECTION (VOL. 1)

Three Magnetic Scrolls' hits in one package - now enhanced to run under WONDERLAND's Magnetic Windows game environment.

FISH! - The Seven Deadly Fins, an inter-dimensional group of anarchists, are on the lose. 'THE PROJECT' has been sabotaged ... can you, a mere goldfish, save the day? FISH is full of what you least expect, lacking in all that's rational and devoid of all good sense.

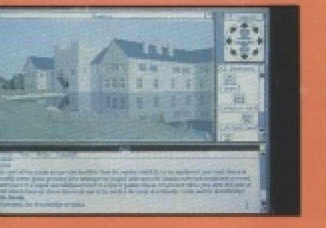
CORRUPTION - Outwardly you're on the fast track to success in the City. But what corruption lurks menacingly just beneath the glittering facade?
CORRUPTION is a racy thriller where the only person you can trust is yourself.

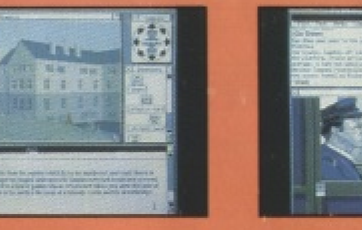
THE GUILD OF THIEVES - How sneaky can you get? The answer is 'VERY' to stand an earthly of qualifying for entry into the famed Guild of Thieves.
In THE GUILD OF THIEVES treasure abounds, but can you find and steal it all?

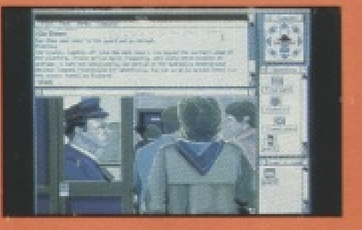
Available on

IBM PC (VGA, MCGA, Tandy, EGA)	**£34.95**
Amiga (1 megabyte only)	**£29.99**
Atari ST (1 megabyte only)	**£29.99**









IBM PC VGA SCREEN SHOTS SHOWN





WIN THE WORLD!

How do you fancy seeing the world – not just once, but every time you wake up in the morning? Well here's your chance, because Ocean, the publisher which is bringing you *SimEarth*, is offering this 18" illuminated globe to the winner of our simple competition.

And if giving the whole world away isn't enough, the runners up will also win out by collecting one of five amazing Plasma Orbs – electronic toys that have to be seen to be believed.

So don't hang about. All you have to do is work out the answers to the following questions, pop them on the back of a postcard (or sealed envelope) and send the result to **SimEarth Spectacular, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**.

THE QUESTIONS

1. Whose theory is *SimEarth* based upon?
2. What other famous environment builder is Maxis known for?
3. Name three other games produced by Ocean.

There's 18" of fun just waiting to be had, as Ocean offers you the World.

Entries will be accepted right up until Friday April 11th, after which the winners will be chosen. Remember, this could be your only chance to win the whole world – so get those entries in today.

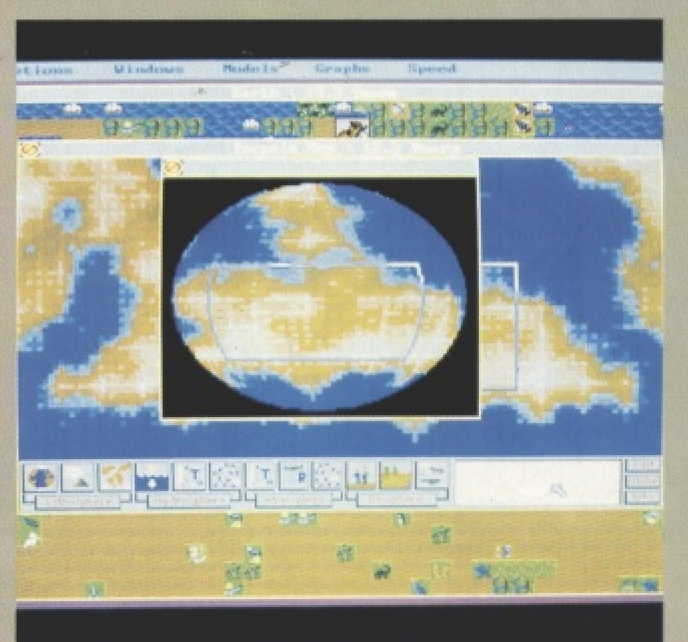
THE RULES

The editor's decision is final and no correspondence will be entered into. Employees of EMAP, Ocean and Maxis (and friends and relatives thereof) are prohibited from entering. Winners will be published in a future issue of *The One*.



Amaze your friends and family with the fiendish ball of electrickery that they're calling the Plasma Orb.

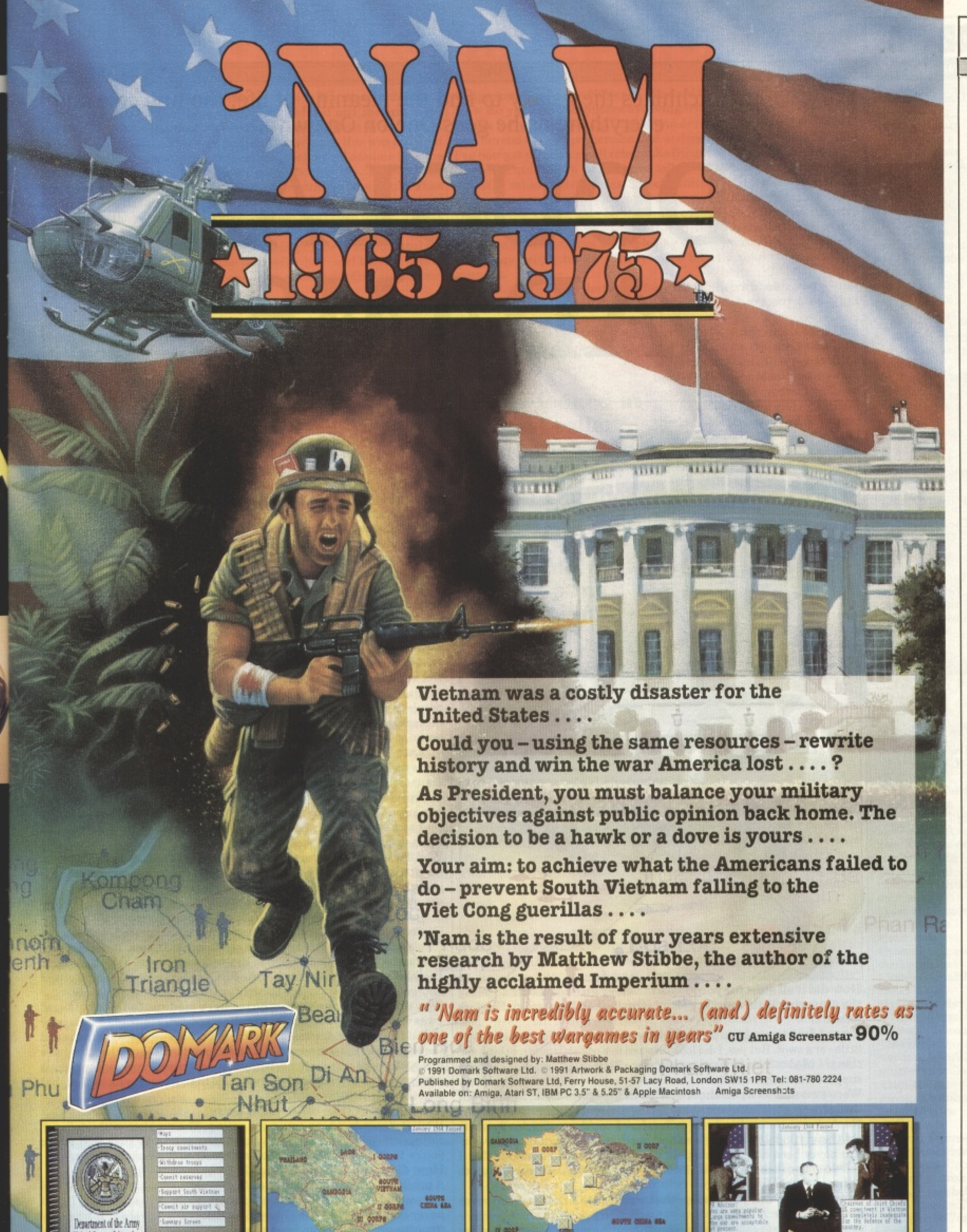
EARTH-MOVING SOFTWARE



Forget *Populous*, forget *Sim City* – *SimEarth* is just about the biggest environment that you can squeeze into your computer. Based on James Lovelock's Gaia Theory (which holds that the world is a living entity, rather like a tree) and developed by Maxis, the American development company behind Sim City, SimEarth gives you the most heavenly powers possible, allowing you to affect and manipulate whole planets – from birth right through to death.

Making full use of a *Windows*-style interface, SimEarth allows the player to experiment almost infinitely, producing accurate results for even the most bizarre experiments – fancy trying to colonise a rocky world with a 99 per cent nitrogen atmosphere with intelligent amoebas?

SimEarth is more than just a game, it's a thought-provoking toy, a challenging puzzle and an accurate scientific model all rolled into one. SimEarth is currently available in IBM-compatible format, and is due to appear on ST and Amiga in the very near future – don't miss it.


'NAM
★1965~1975★
TM
Vietnam was a costly disaster for the United States . . . .
Could you – using the same resources – rewrite history and win the war America lost . . . . ?
As President, you must balance your military objectives against public opinion back home. The decision to be a hawk or a dove is yours . . . .
Your aim: to achieve what the Americans failed to do – prevent South Vietnam falling to the Viet Cong guerillas . . . .
'Nam is the result of four years extensive research by Matthew Stibbe, the author of the highly acclaimed Imperium . . . .
" 'Nam is incredibly accurate... (and) definitely rates as one of the best wargames in years" CU Amiga Screenstar 90%
Programmed and designed by: Matthew Stibbe
© 1991 Domark Software Ltd. © 1991 Artwork & Packaging Domark Software Ltd.
Published by Domark Software Ltd, Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: 081-780 2224
Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25" & Apple Macintosh
Amiga Screenshots
DOMARK
Kompong Cham
Iron Triangle
Tay Ninh
Tan Son Nhut
Di An
Phan Ra
Department of the Army United States of America
SOUTH CHINA SEA

One of Britain's most popular comic authors, and long-time computer buff, Douglas Adams was born in Cambridge in 1952 (which he considers to be one of his best moves) and was educated at the Brentwood School in Essex and St John's College, Cambridge, where he was an active member of the famous Footlights Club. Having graduated in 1974, he contributed to various BBC radio comedy shows before he was springboarded to stardom by *The Hitchhiker's Guide To The Galaxy*. Adams wrote Hitchhikers as a radio serial for the BBC, then converted it into a best-selling novel, the tremendous success of which led to him continue the story in three more books - *The Restaurant At The End Of The Universe, Life, The Universe And Everything,* and *So Long, And Thanks For All The Fish.* The original book also became a long-running BBC television series, two records, a stage show and an immensely popular Infocom game which Adams co-wrote with Steve Meretzky. Adams then wrote a second game for Infocom - *Bureaucracy* - before reverting to his more traditional genre with his next novel, *Dirk Gently's Holistic Detective Agency.* Again, the novel's success led to a sequel, *The Long, Dark Tea-Time Of The Soul.*

Gary Whitta hitchhikes the galaxy to find the meaning of life, the universe and everything as he goes One on One with...

DOUGLAS ADAMS



How did it all start for you? Does the story go back as far as being the annoying little swot at school who looked forward to English lessons?

Erm... I don't know. I was probably quite annoying, but I certainly wasn't little - or a swot. But yes, I did look forward to English lessons. I think the things I used to look forward to most were English and Physics - which I suppose fits rather neatly.

Were you one to write short stories in his spare time, that sort of thing?

No, I always wanted to be a writer, but I could never actually write anything. I find that writing is something that I simply cannot do for fun - I've never been able to. I suppose it's therefore kind of curious that I should end up being a writer. But that was the thing I always wanted to be.

At what point did you realise that writing was the way you were going to make a living?

I suppose before I realised I was going to be just a writer, I always had my sights set on being a writer/performer. The first time it crystalised in my mind that I wanted to be a writer, which was around late '60s, or early '70s, was when I first saw John Cleese on television. I just looked at it and thought: 'That's what I want to do.'

What happened after you left college?

The first thing I did outside of university was writing little bits and pieces for radio, just weekending really. There was a bunch of us who used to send stuff in - John Lloyd was another. I built up a few contacts at the BBC with that, and then there was a show that came out of Footlights that I had written quite a lot of material for, and showed in London. Graham Chapman came to see it and liked some of the stuff I had written, and I ended up writing with him for a while. A while after that I directed and wrote a show for the Edinburgh fringe, but it soon became apparent that I was losing money hand over fist. I desperately needed money to pay the rent, so I ended up getting a job as a bodyguard for an Arab royal family. I used to sit outside their place in Park Lane for 12 hours a night - every night. That used to provoke some pretty bizarre thoughts, so I would spend a lot of the time jotting down ideas.

Was it purely being six foot five that got you that job?

Not at all. Another guy that got the same job was Griff Rhys Jones. We were all hired by this tiny little security company who were desperate for people. Basically anyone who came in got the job. The place was full of out-of-work actors. Anyway, after that finished I went back to my parents' house in Dorset and stayed there for a while, during which time I started to write 'Hitchhikers.'

How did Hitchhikers come about?

It all sort of came to me after I left university and I was hitchhiking around Europe - I had a copy of the *Hitchhiker's Guide To Europe*. One night I was lying drunk in a field in Innsbruck, looking up at the stars, and I thought that someone should write a *Hitchhiker's Guide To The Galaxy*.

How did it go from there?

Well, I was trying to interest people in the idea of science-fiction comedy, but at that time nobody could quite get what I was talking about - which is slightly odd because since Hitchhikers there's been an awful lot of it around. It was actually quite difficult because the BBC is very compartmentalised. They think if it's got jokes in it then it must be for the Comedy department and Drama wouldn't be interested. But it's got robots and spaceships in it, which takes it back to Drama. But a very nice BBC radio producer called Simon Brett stepped in and helped navigate Hitchhikers through the reefs of the BBC's program development critics and got it taken seriously - he went on to produce the first episode.

Why did radio strike you as the primary medium for Hitchhikers?

I was very lucky actually, because radio was exactly the right medium for it. But to be honest, the reason I wrote it for radio was because in the end they were the ones who went for it. At that point I would much rather have had a television series, simply because it pays more - working for radio is desperately poorly paid work. Having said that, I was very lucky that that was the way it turned out.

Did the series take off straight away?

Well, it depends where you were sitting. The problem with audience ratings on radio is that the margin of error is greater than that which you're trying to measure in the first place, so it's very hard to tell.

How did the book come about?

A publisher from Pan books called Nick Webb took me out for a pint and suggested that I should write a Hitchhiker's book. I said okay. It had never occurred to me that I would actually be a 'novelist'. It was only someone coming along and saying 'why don't you do it, here's a bit of cash' that prompted me to do it. But at the same time I was very strongly aware

that this was a wonderful opportunity I had. The standard way of novelising a script is to go through it and slap 'he said' and 'she said' at the end of the dialogue. But the task I set myself was this: let's write the book in such a way that if someone who didn't know what this was all about came across the book and the radio series, they would assume that the radio series was based on the book, and not the book on the radio series. So I really went hell for leather to make it as interesting book as I could. Then the book came out about three months later, and one Sunday morning I was reading the papers when somebody from Pan called to say: 'I think you should have a look at the *Sunday Times*.' I flicked to the book pages and skimmed over them, looking for something that was supposed to be of interest to me. I idly looked at the best-seller list - and there it was at Number One. That was certainly one of the more disrupting moments in my life.

Was it then that you began to get some idea of Hitchhikers' potential?

Well, I wasn't in Kansas anymore. I think even then I didn't quite believe what I was stumbling into. But then it just grew and grew like crazy from there. I did another book, and then there was the television series which I wasn't terribly happy with, a stage show, two record albums...

Was there anything in the rumours of a Hitchhikers movie?

Oh yes, I went to Hollywood to make it. Unfortunately it never worked and the upshot of it all is that after eight years it still isn't getting made. All the rights to it are tied up, which means I can't do any more with it. It's all a bit of a bugger really.

How did your interest and involvement with computer games begin?

While I was in America a company called Infocom came up with the idea of doing a Hitchhikers game. At that point I knew hardly anything at all about computer games, and visualised it just as shooting down little aliens on screens in pubs. But then I came across this range of rather intelligent and well-crafted adventure games from Infocom, and I was hooked. I thought that if anyone was going to do a Hitchhikers game, these were the guys. So we got together, and even though at this time I still knew very little about the technical side of computers, I had developed kind of an instinct about how the games worked, and how to construct puzzles and so on.

How did you find the leap from conventional fiction to the more interactive kind?

Oddly enough, it's rather similar to the skills of a stand-up comic. If you've ever seen Barry Humphries at work, it's quite remarkable. He's standing up there doing his routine, and then suddenly he starts picking on somebody he's found in the audience because, for example, they're wearing a yellow hat. He asks them all about themselves, and then starts to weave the stuff he's got from them into his routine, constantly referring back to them. Here is this man, standing in front of thousands of people, and he's making his act up as he goes along, and it's just extraordinary. But then if you've seen his act often enough you begin to work out what's going on, which is that he has done this often enough so as not to be surprised by whatever anyone comes up with. He's got this amazing database of stuff in his head, and he puts the information together according to a formula that he has worked out. He gives the appearance of complete interactivity, but it's all pre-planned. It's all artificial. That's basically what you're doing with a computer game. You're trying to create in the mind of the user, the illusion that the game is responding absolutely to you. It's actually very interesting, because if you're writing a book and you have a big surprise coming on page 97, you don't want to give away what's coming, but you want the reader to be prepared for it. You're relying on the reader to have understood what happened on page 59, so that he gets the idea when the surprise comes on page 97. But with a computer game, if a player gets to a certain point, you know exactly where he must have been and what he must have done in order to get there. So you know exactly what's in his mind.

Then you wrote *Bureaucracy*.

That's right. Oddly enough, I had less to do with *Bureaucracy* than I did with the Hitchhikers game. Bureaucracy was a game I very much wanted to do, and I set aside time to do it. But the problem was that I could never work on the game at the same time that Infocom was ready to deal with it, and vice versa. In the end what happened and I'm very sorry about this, because it was a game I was very keen on - we just couldn't find a time when we could both work together, so I just game them all the stuff I had done and they finished it.

You've not written any more games since. Are you just too busy?

That's partly the reason. It's also because after Bureaucracy I felt that I'd 'done that' in a sense. And also because I'd like to do something very ambitious, with lots of graphics and sound, and it's just a question of waiting for the technology to come along. But one thing I am doing is a CD-ROM version of *Last Chance to See*... Oh, and also someone said something to me about a new Nintendo standard that I should have a look at...

How do you see computers evolving over the next decade or so?

I think we're in for levels of change and development that are currently well beyond our comprehension and understanding. It's funny because I've now got myself a small role on the fringes of the computer industry, where I'll quite often go and give talks at computer conferences. I'm normally asked to give the last speech, which will be sort of entertaining so as to put everyone in a jolly mood at the end of the day. But I also try to shake people's ideas up a bit if I can. People in the computer industry today tend to look at development in a very linear way, but what's happening is that things are exploding in every direction. We've got to encourage people to see slightly more broadly than they do at the moment.

It's understandable that after four Hitchhikers books, you would want to try something different. But did you have any idea what that something different would be?

Well, Dirk Gently started off simply as the title, which I quite liked Dirk Gently's Holistic Detective Agency. I often write down bizarre little phrases and words that pop into my head - the Electric Monk was another one. Over recent years I've been doing a lot of reading into all areas of science and physics, and I became interested with the idea of the interconnectedness of all things. It all grew from there.

> **"I idly looked at the best-seller – and there it (Hitchhikers) was at Number One. That was certainly one of the more disrupting moments in my life."**

Will we be seeing any more of Dirk?

Quite possibly. I enjoyed doing both the books, and I can quite easily see myself doing another if I get the right idea for it. Maybe when what I'm doing now is finished...

What are you working on at the moment?

Two books. The first is a new Hitchhikers book. It's called *Mostly Harmless*. After I finished *So Long, And Thanks For All The Fish*, I was adamant that I would never write any Hitchhikers again ever. But the passage of seven years has completely re-awakened my interest in it. What actually happened was I was hit by this very specific idea, and I was thinking about how I could get it to work when it occurred to me that it could only really work within the Hitchhikers' universe. I thought: 'Well, nobody's saying I can't do another Hitchhikers book, only me. If I don't say I can't do it, I can do it.' So I am.

Do any of the original characters remain?

Oh yes. It's still a Hitchhikers book first and foremost, and it'll be recognisable as such. I hope that this one will answer some of the questions and tie up some of the loose ends that the other books left behind. But I've completely re-invented what the guide itself is, because it's several years on and there's a whole new idea of what the guide is. That's basically because since I last wrote Hitchhikers I've thought and learned an awful lot about computers and that's the bit that particularly struck me as the thing to do.

What's the other book?

Erm... aaahh... that's sort of a continuation of some of the trains of thoughts that were started by doing Last Chance to See... In a sense it's a thriller actually, but in another sense it's sort of a philosophical comedy. I hesitate to go into too much detail about something I haven't even written yet, but it's basically a thriller with a quest and a conflict, but as the book goes on, the issues that the conflict throws up get broader and broader and... erm... oh, I can't describe it. It's very difficult to try and explain something that's funny in your head. The worst trap you can fall into is to try and explain why something's funny.

Can you ever see yourself writing anything dead straight, deadly serious?

I can see myself attempting to do it, but probably not succeeding. My history master always used to tell me not to put jokes in my essays. I just find that very often a joke is the most efficient way of dealing with an idea. It allows you to pull together two or three unrelated things and then suddenly show how they relate.

Is there anything you'd particularly like to try in the future?

I'd like to do a film, I suppose. I'd also like to do an album of music. I've got a huge MIDI/synth set-up that would be quite handy for that. But I don't suppose you ever really know where your life's going. The other day I was sent something by a guy who wanted me to do a voice-over for the women's hang-gliding championships. That, I was expecting...

Adams has shot off an a few unpredictable tangents in his time - he co-wrote *The Meaning Of Liff* (a very bizarre alternative dictionary), and was co-editor of *The Utterly Utterly Merry Comic Relief Christmas Book*. He has also collaborated several times with the late Graham Chapman of *Monty Python* fame and worked as a writer and script editor for *Doctor Who*.

For his latest work, *Last Chance to See...*, Adams teamed up with zoologist Mark Carwardine and took a whistle-stop tour around the world, tracking down some of the planet's most endangered species.

A self-confessed computer buff, Adams stands some six feet five inches tall and currently lives somewhere in Islington, although he is not sure exactly where.

BIBLIOGRAPHY

The Hitchhiker's Guide To The Galaxy
The Restaurant At The End Of The Universe
Life, The Universe And Everything
So Long, And Thanks For All The Fish
Dirk Gently's Holistic Detective Agency
The Long Dark Tea-Time Of The Soul
The Meaning Of Liff (with John Lloyd)
The Utterly Utterly Merry Comic Relief Christmas Book (co-editor with Peter Fincham)
Last Chance To See... (with Mark Carwardine)

REVIEW

OVER THE FOLLOWING 32 pages, the best software released this month is polished till it shines. Then, following our reviewers' reflections, what you're left with is, as ever, the games speaking for themselves. The most relevant screenshots illustrate the game's features and high points, while the ratings, price and release date are encapsulated in an easy-to-digest fact panel. And even if we've no solid news for your machine's version, you've still got the best preview you'll see anywhere – and a full update will follow where necessary. And so, to the ratings...

PRICE	£24.99
OUT	Now
GRAPHICS	78%
SOUND	74%
PLAYABILITY	75%
VALUE	60%

OVERALL 70%

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

SOUNDS
Once again, this isn't a reflection of quantity, or indeed quality, but of how well the sound fits in.

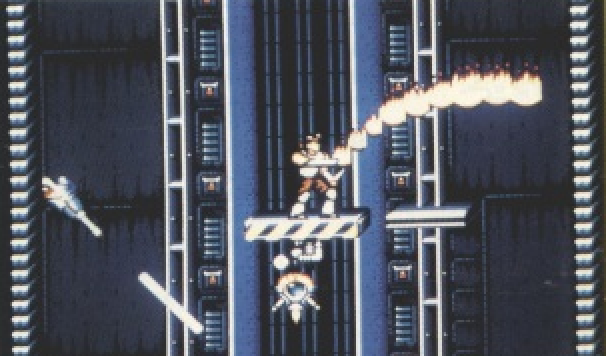
PLAYABILITY
The big one – how does the game feel? Is it addictive or just uninteresting.

VALUE
This is essentially a reflection of lasting interest – how much game you get for your money.

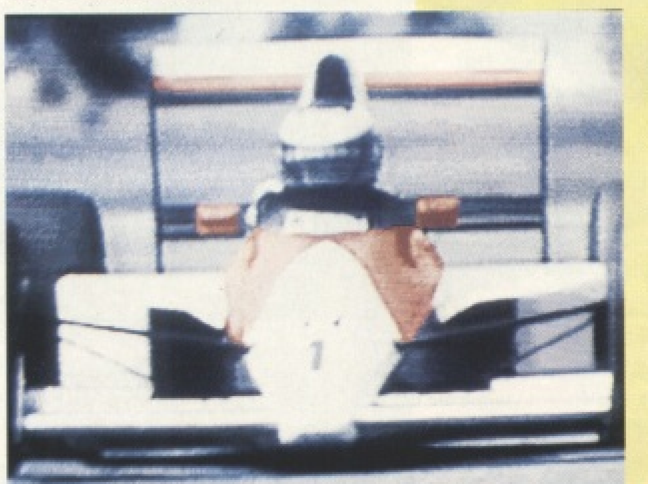
OVERALL
A useful point of reference – a summary of the preceding ratings.




Flames Of Freedom.


Switchblade 2.


Back To The Future 3.


Super Monaco GP

WHAT THE STARS ARE PLAYING

TOM SELLECK

The mustachioed movie star is currently getting his kicks from EA's *Ferrari Formula One* and *Rise Of The Dragon*. "I can identify with the character of both games, thanks to my role as Magnum P.I." The other thing keeping his time occupied are plenty of educational games, mostly due to his 'little lady'. "It's important to make sure our little ones are brought up with the right attitudes and to see that computers are used for more than just mindless blasting."

VANILLA ICE

The self-acclaimed king of the streets is getting his dome around that old console classic *The Smurf Game*. "It's just like when I was young, growing up on the streets. I was stabbed five times once," he drawls. Between concerts, the Ice Baby is spending the rest of his time at the local arcade, playing *Double Dragon II*. "It could have been written about me, man! I got stabbed five times once..." Anything else? "Nah, I'm waiting for someone to write a game about me. It'd be great, it could have knives and everything, yeah booyyyeeee."

HALE AND PACE

The red-nosed 'controversial' comics are busy raising money for Comic Relief, but even so, they have managed to squeeze in a few gaming sessions. Gareth is currently enjoying *Turrican 2*, "coz he's 'ard, like me." he explains adopting the guise of the comical bouncer Ron. Meanwhile Norman likes nothing better than to spend a few hours with *Lemmings* as they are, "really cute and huggable," he says slipping into his Billy voice, "I get really upset when they die and sometimes I cry."

GENERAL 'STORMIN' NORMAN' SCHWARZKOPF

Appropriately enough, General Schwarzkopf (or Norm to his army pals) is kicking 'ass with *Flames Of Freedom*. "It reminds me of just the other week . . ." he says with a faraway look in his eye.

BRAT
Image Works

AMIGA

PRICE	£24.99
OUT	Mid-April
GRAPHICS	92%
SOUND	93%
PLAYABILITY	95%
VALUE	91%

OVERALL
93%

ATARI ST

PRICE	£24.99
OUT	Mid-April

IBM PC AND COMPATIBLES

PRICE	TBA
OUT	TBA

BRAT™



Boys will be boys, right? Forget it! Ciarán Brennan finds that babysitting's not what it used to be when he takes a stroll with the baddest kid on the block...

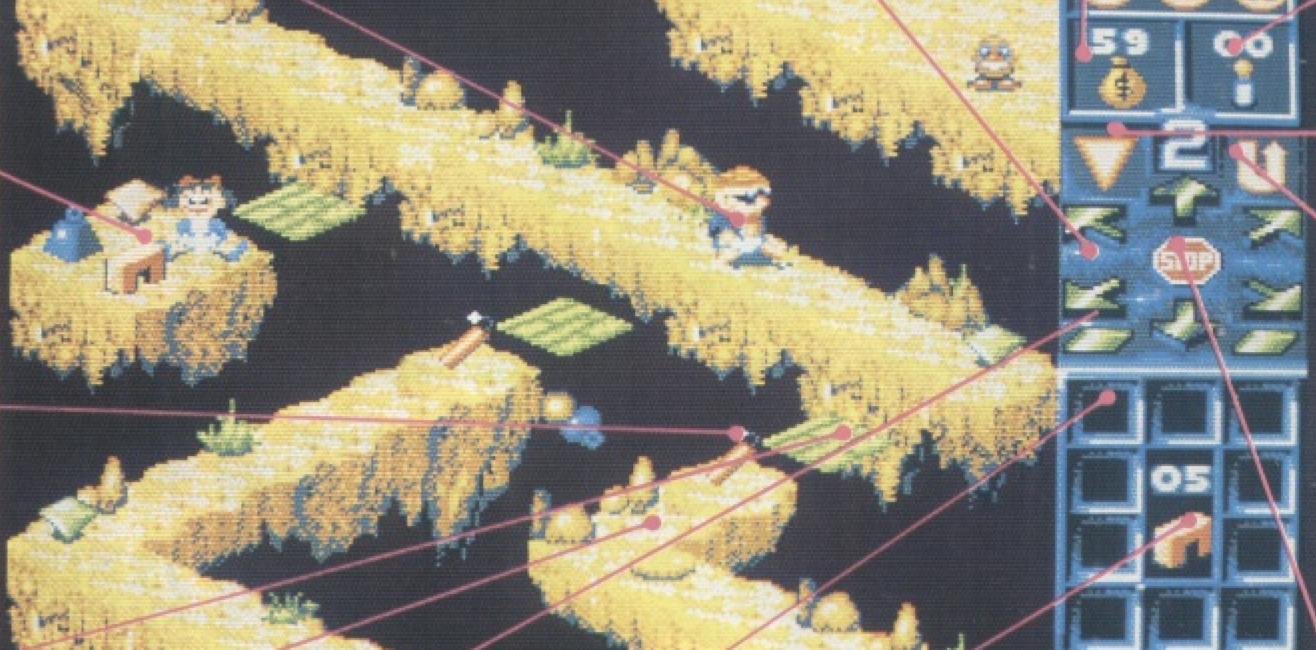
LITTLE NATHAN'S BORED. He's bored with his toys, he's bored with his playmates – but most of all he's bored with being nice.

So, swapping his romper suit for the trendiest leather jacket, shades and baseball cap that he can find in his size, he heads off to find some more grown-up kicks.

And you're along for the ride. Although you can't actually directly affect the little monster's movement as he makes his way through more than 40 levels of hazard-filled gameplay, you can – if you keep your wits about you – keep him out of trouble.

But if you think this will be child's play, you'd better think again...





NATHAN: The trendiest kid in town – rushing headlong into trouble, as ever.

DIRECTIONS: Little arrows everywhere – unlimited use of these keeps the boy on the straight, diagonal and narrow.

SWAG: It's sad for one so young to be so mercenary, but as even placing a simple direction arrow costs one gold coin, it's a good idea to pick up as many of these as possible along the way (incidentally, the jewels are also worth their weight in gold... or whatever).

BRATS: Cats may have nine lives, but this little monster has only three – guard them well.

MILK BOTTLES: Energy replenishment in a suitable container.

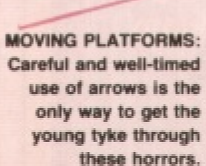
STOP SCROLL: Puts a halt to the screen's movement, allowing the boy time to catch up.

REVERSE SCROLL: It hasn't been collected as yet, but this space is reserved for the icon which goes one stage further than the Stop Scroll, by sending the screen back in the opposite direction for a short time (the small box between holds a timer which counts down the amount of time remaining for each of these features).

USEFUL OBJECTS: Bridges, weights and gems are all prized possessions to young Nathan – but as for that doll...

DYNAMITE: No self-respecting brat can ever have enough dynamite – it's not only essential for clearing a path, it's also good for a little old-fashioned mischief.

STOP SIGN: Place this in Nathan's path to call a temporary halt to his ramble. A direction arrow then sends him on his way again when the time is right.



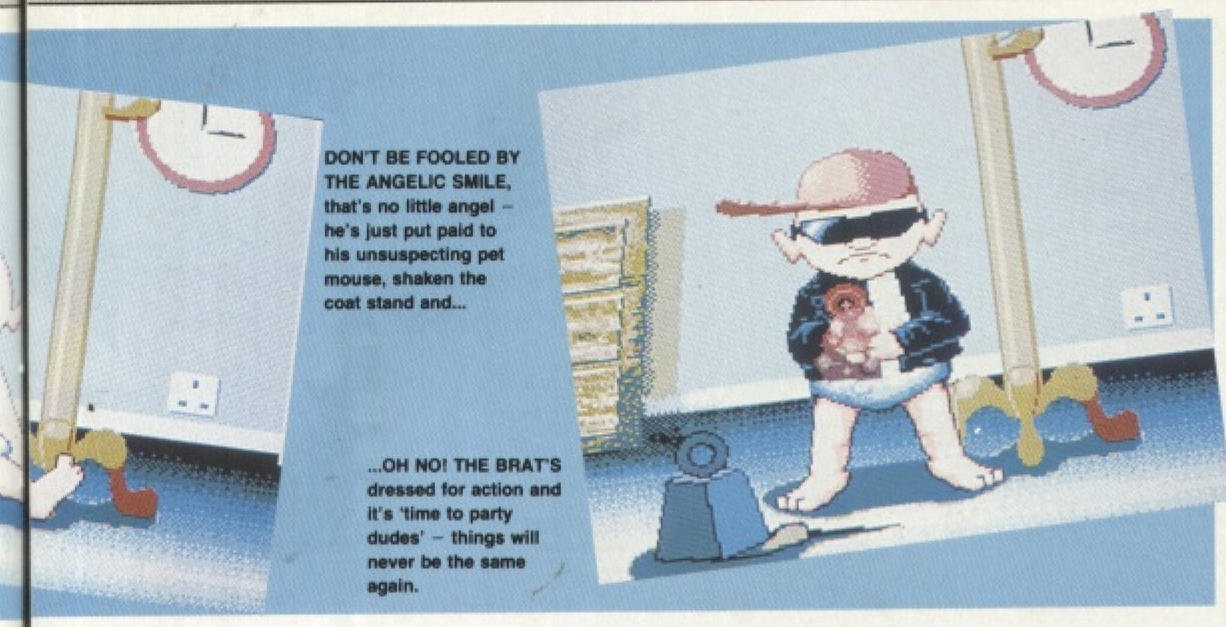
MOVING PLATFORMS: Careful and well-timed use of arrows is the only way to get the young tyke through these horrors.

COINS: Filthy lucre paves the trail, so grab as much as you possibly can.

ERASERS: Remove unwanted or incorrectly placed arrows.

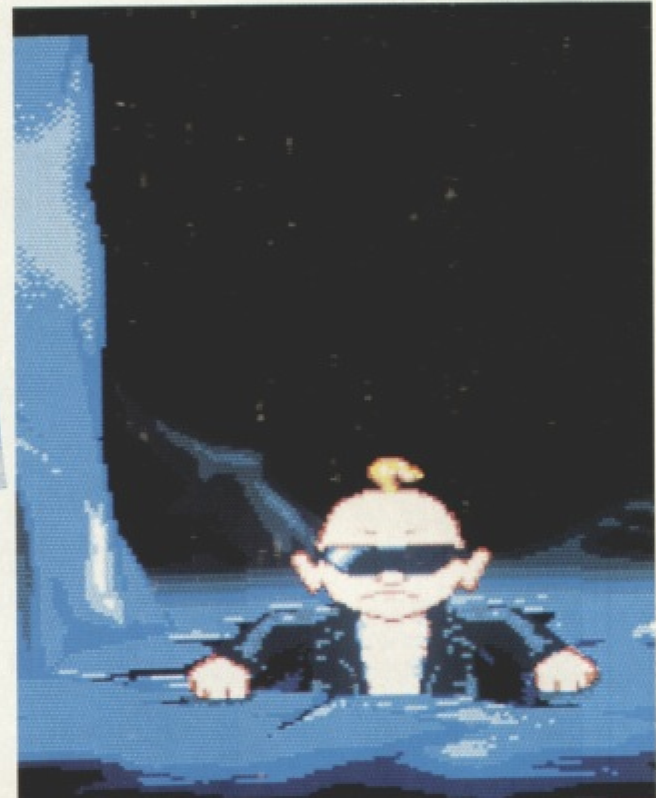
POCKETS: Although they're empty at the moment, these 10 spaces are just waiting to be filled by Nathan's swag.

BRIDGES: The number above this icon represents the amount of bridge sections in this, Nathan's only dedicated pocket. Use these pieces wisely, as approaching a break in the path without sufficient bridge sections is a sure-fire way to put a stop to the action.

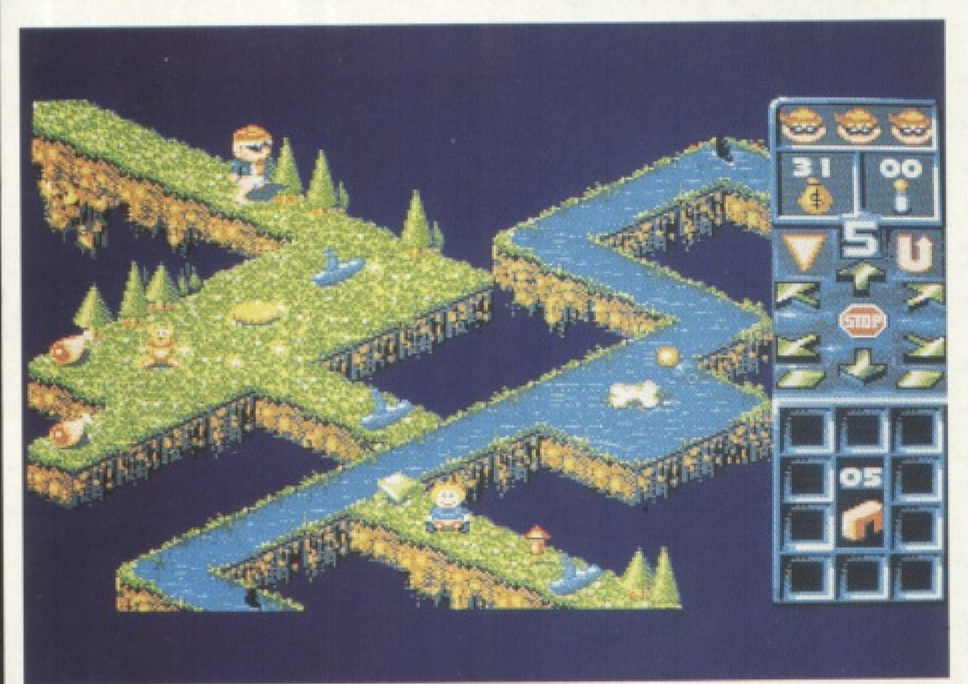


DON'T BE FOOLED BY THE ANGELIC SMILE, that's no little angel – he's just put paid to his unsuspecting pet mouse, shaken the coat stand and...

...OH NO! THE BRAT'S dressed for action and it's 'time to party dudes' – things will never be the same again.



'YOU BLEW IT MAN!' The petulant prodigy's none too happy as he's fallen from the path for the last time. Still, you can bet your bottle that it won't be long before you're back up there giving it some more toddle.



STAGE TWO IS NO ORDINARY PARK! Although there are still plenty of nice things for our hero to pick up and see, the water's shark-infested, there are dogs on the loose and other boys with stink bombs and space hoppers get in the way. Submarines, yachts, legs of ham and other unlikely items come to the rescue, while the little rascal has developed a handy new skill – swimming. Another change is that the Reverse Scroll feature is now available at all times – and you'll need it!



EVEN MORE DIFFICULT to negotiate than those which came before it, Space World is packed to its seams with green monsters (but of course) lots of computers, fire extinguishers, droids, robots and space mines.

A UP UNTIL RECENTLY, 'cutesie' games have been the sole domain of the Japanese coin-op developers – but this has changed with a vengeance. Hot on the heels of Psygnosis' *Lemmings* (the only other arcade-style game in recent times which has come close to this in terms of originality) comes this innovative mix of wrist-breaking arcade action and devilish strategy. And although in terms of gameplay this is light years away from the ponderous strategy of *Populous*, there's a genuine similarity between the two in the way that you control the environment rather than the character. If this is what looking after kids is really like, then I'll think long and hard before becoming a parent. This mischievous little devil has to be watched at all times – and before long you'll find yourself trying to think three or four moves ahead in order to keep him on his way. The mark of a truly great game (as this undoubtedly is) is that the player never has to think about the interface: even if you haven't studied the accompanying pamphlet, it only takes a couple of seconds to work out what everything does and then away you go. The puzzles are all challenging but achievable, while the graphic style is such that it very quickly becomes clear what all collected objects are and how they can be used. Unusually, there's no option to switch the music off and allow the spot effects to play on their own (although it's possible to do the opposite), but for once this makes little difference as the tune refuses to become wearing, no matter how long you spend glued to the screen – and that could be quite some time. Make no mistake, this is no childish effort – *Brat* is as innovative and addictive a puzzle game as you're likely to see for quite some time.

ST ONLY THE MEREST sonic alterations serve to differentiate between the two versions – ST Brat is just as playable, addictive and absorbing as its twin brother.



PATIENCE, PC kids. Image Works is currently considering an MS-DOS version, but it will be some time before a decision is made either way.



Four levels of difficulty will help you to learn quickly - and optional autopilot landings will allow you to concentrate on airborne action. The controls are simple, effective, and easy to remember. It is a great flight sim for beginners and experts alike.

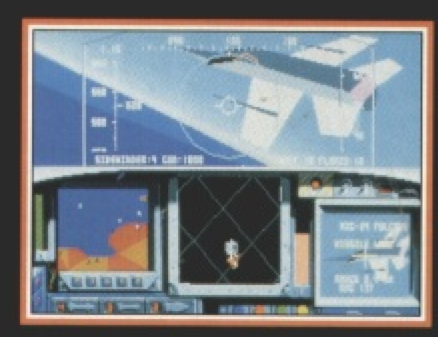


Fly missions in any of six real world arenas from the Persian Gulf to Vietnam, Central Europe to the Middle East and the North Cape to North Africa, giving you a total flying area of nearly half a million square miles.
Each area contains hundreds of missions and each mission will differ depending on your chosen tactics, even if you fly it twice!

IBM PC & Amiga screen shots



An amazing ten viewpoints give you the opportunity to view the fast flowing 3-D environment from virtually anywhere around your plane - and a unique "Director" option can be used to automatically change the view for you, so that you're always looking right at the centre of the action.



The newest smart weaponry and laser-guided armaments are primed for launch - it's your job to make sure that you're in the right place at the right time, and avoiding the constant enemy attack being thrown at you.



Enemy pilots and missile crews act and react intelligently and quickly. Success depends on making the right moves - and making them fast. F15 Strike Eagle II puts you in the hottest seat of them all - Take a look for yourself.

F15 STRIKE EAG[LE] II

F15 Strike Eagle II follows F19 and Gunship into the front line. The latest and gre

MIDWINTER II – FLAMES OF FREEDOM
Rainbird

ATARI ST

PRICE	£29.99
OUT	April
GRAPHICS	92%
SOUND	86%
PLAYABILITY	93%
VALUE	90%

OVERALL

93%

AMIGA

PRICE	£29.99
OUT	May

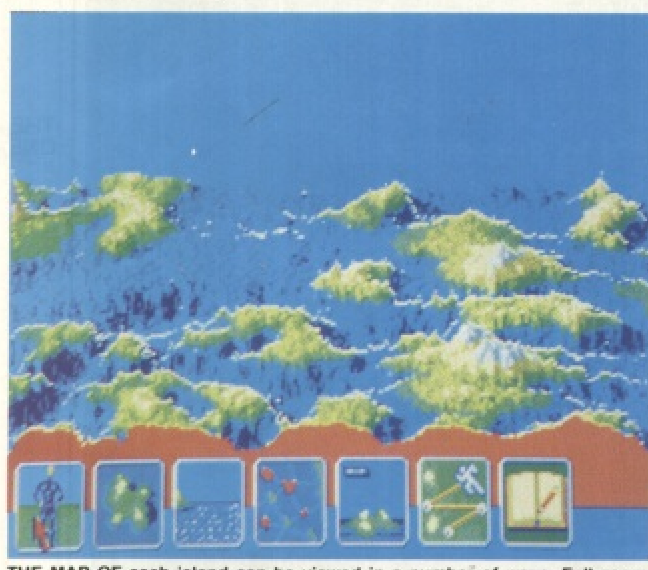
IBM PC AND COMPATIBLES

PRICE	£34.99
OUT	June

Midwi

-Flames

THE FIRST STEP in creating a new agent is to give him a look, with all of his or her features adjustable from the size of the face to shape of the mouth. With the looks out of the way, a psychological profile is created, combining eight factors from sex appeal and authority (rated from poor to excellent).



THE MAP OF each island can be viewed in a number of ways. Full zoom facilities are available, along with an isometric angle, a relief look at the sea-bed and a bird's-eye view of all known contacts, weapons, vehicles and so on.



WITH YOUR AGENT created, it's time to look at the enemy. The strategic map shows what route the Saharan forces will take when the invasion starts: pink islands are liberated and will fight back when the enemy passes through, light blue islands are enemy controlled and dark blue ones are strongholds.



EACH MISSION IS made up of a number of objectives – the more difficult the mission, the greater the number. These can take the form of sabotage, assassination, recruitment, rescue attempts, intelligence gathering and pure combat.



WITH THE PRELIMINARIES out of the way, it's time to get into the game proper. You arrive on your chosen island in an appropriate vehicle (helicopter, hovercraft and so forth) and it's not long before the enemy detects your presence. Your first priority though is to set a course to one of your contacts...

inter II

Of Freedom


THE AUTOPILOT switches off as your target comes into view. There are a number of villages dotted around each island, with your contact usually found in one of them. Unfortunately, these villages are also quite a magnet for enemy forces and it's quite common to find yourself locked in an urban battle.

As Rainbird's cold war hots up, Paul Presley goes island-hopping.

THE STORY so far, neatly abridged for those of you who didn't quite make it to the end of the original)...

As *Midwinter* came to a close, General Masters was defeated, with the majority of his troops either surrendering or dying. John Stark was proclaimed a hero and everyone once again settled into peace and prosperity – unaware of the trouble that lay ahead.

In the heat of the battle's final moments, no-one noticed a mall craft fleeing the scene. Having drifted for what seemed like an eternity, the craft eventually washed up on an island close to Africa, where Colonel De Falco, General Masters' homicidal second-in-command, was lifted from it and taken to hospital to recover.

Meanwhile, back on Midwinter, Professor Kristiansen made a terrible discovery. The island was thawing out – literally melting – and wouldn't last the decade. A new home had to be found... and fast.

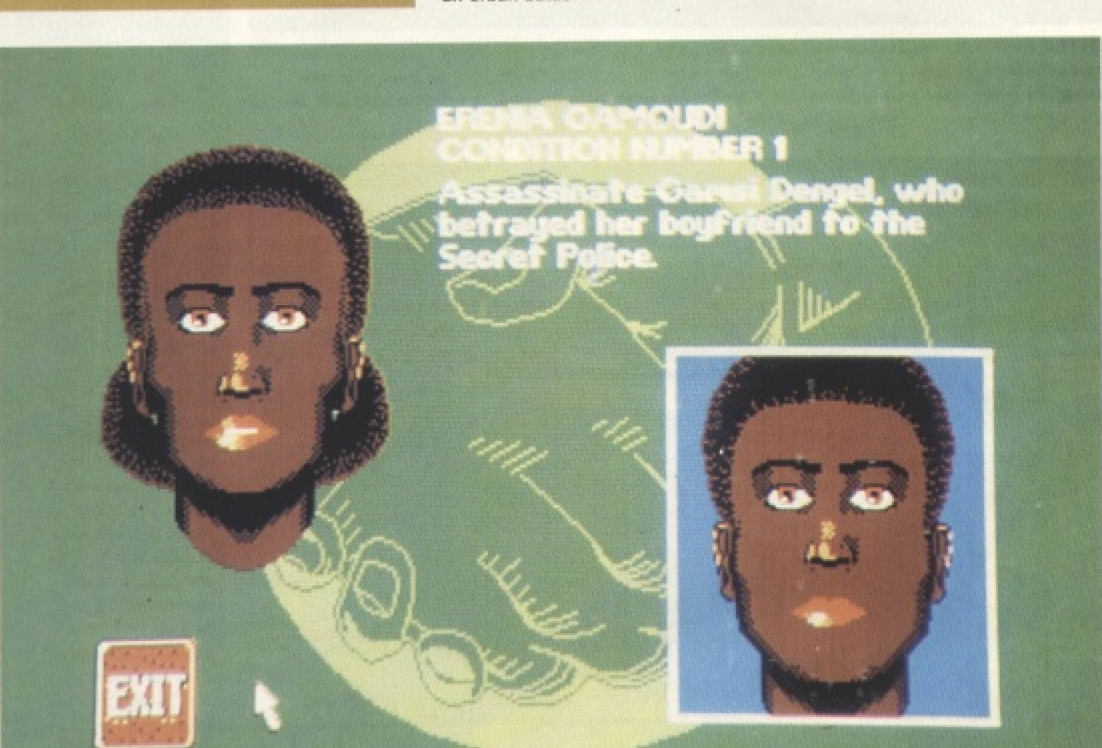
In the years that followed, Davy Hart, the professor's young grandson, became a prominent member of the Midwinter Trade Council and set up negotiations with a view to moving to the island of Agora, the most Westerly of 41 islands off the African coast.

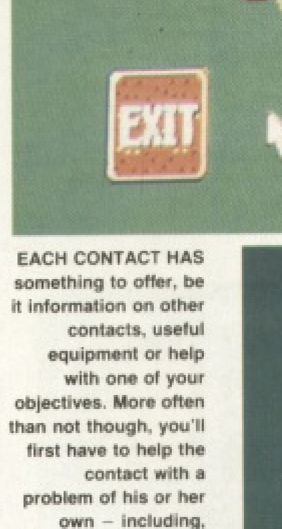
Meanwhile, the now-recovered De Falco was enjoying his own share of success working for Africa's Saharan Empire, setting up an invasion force that gained a tyrannical control over most of the other islands in the vicinity and is now threatening Agora – and what's left of Midwinter itself.

This is where you enter the story.

As an agent for the Atlantic Federation Security Council, you undertake a series of missions, ranging from demolition to assassination, with an ultimate aim of crushing the Saharan Empire and liberating all of the islands.

This is *Midwinter II*.




EACH CONTACT HAS something to offer, be it information on other contacts, useful equipment or help with one of your objectives. More often than not though, you'll first have to help the contact with a problem of his or her own – including, would you believe, killing an unfaithful lover.



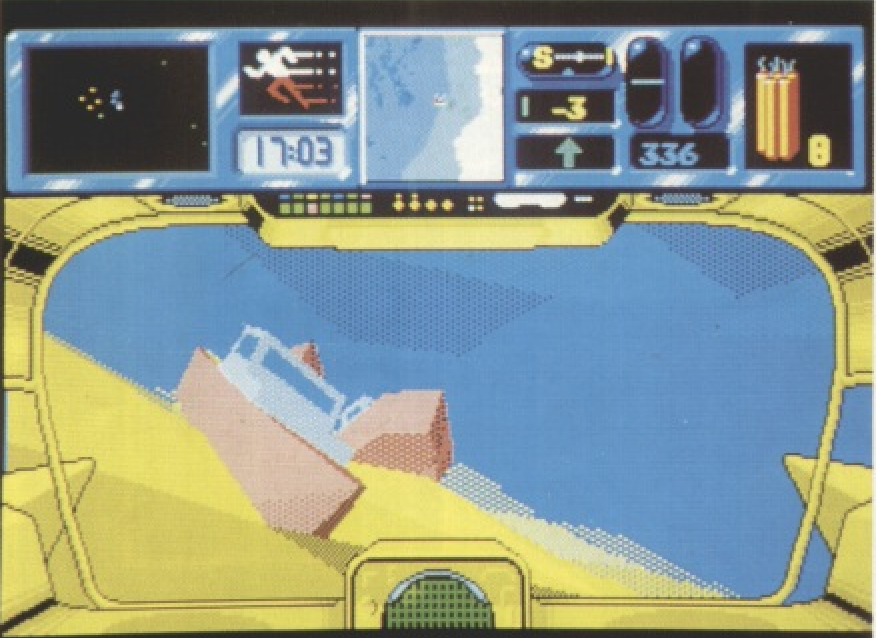
IT'S QUITE PROBABLE that at some stage you'll be shot down and will end up as a prisoner. To aid your escape you have a number of options from bribery to seduction – your psychological profile will indicate which you're best at, but the real key to a successful escape is guessing what your guard's weak spots are.



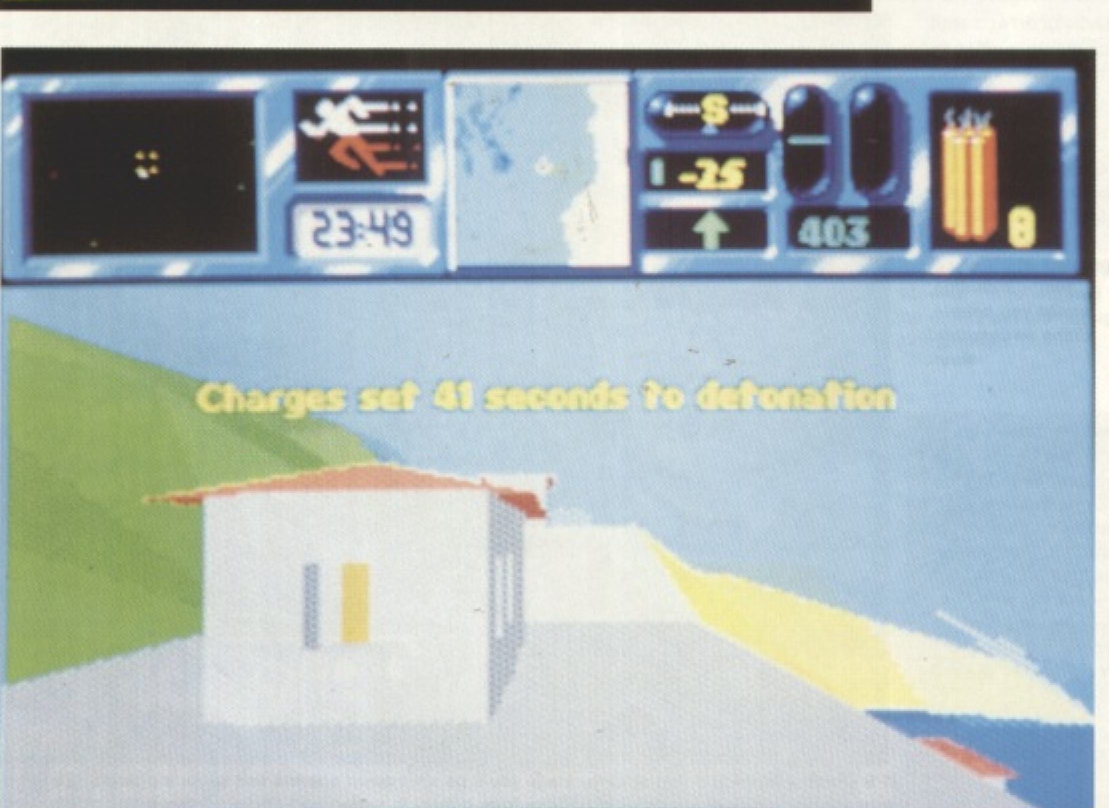
...WHICH YOU ACHIEVE by calling up the map, selecting your destination and turning on the autopilot. Your vehicle will then hurry towards the target stopping only if an important building or enemy comes into view.



DOTTED ABOUT the landscape are boxes of equipment containing such items as rocket launchers and documents, all thoughtfully left behind by Federation agents. These may be booby-trapped though, in which case your best bet is to get as far away from the package before the timer reaches zero. Otherwise you'll be flying without the aid of vehicles.



NOT ALL OF the Saharan Empire's bases are above sea level. Some missions require you to brave the depths of the mighty ocean and engage in a little aquatic demolition. Submarines, mini-subs and scuba gear are available to help you to get that sinking feeling.



SABOTAGE ATTEMPTS are generally carried out by using the following sophisticated procedure: plant the dynamite, run away and don't look back. But thanks to the wonders of the reconnaissance camera, you don't need to look back to enjoy your handiwork. Once a target has been destroyed, the camera plays back the last few moments before destruction.

THIRD DEGREE



WITH *MIDWINTER II* now firmly under his belt, designer Mike Singleton is already looking at the possibility of producing a third chapter. Plenty of ideas are being thrown around the Maelstrom offices, but two possible scenarios look like being thrown higher than the rest.

A logical progression for the series would be to take it into space, with human colonists landing on either Mars or Venus, the two most habitable planets in the solar system. A major part of that scenario would be terraforming – creating the landscape as you go (as in *Populous*) using a system similar to the one used to create the landscape in the first two games. As Mike explains: "It took me only one day to create the archipelago for Midwinter II, I wonder why it took Him seven?"

It is possible to redesign the landscape in Midwinter II using dynamite, and although changing things to any reasonable degree would be far too tedious, it does show how the landscape generator works.

Another idea would be a Mad Max style post-holocaust scenario subtitled 'Survivor'. In fact work on this was already underway around the time of Midwinter, but was shelved to finish that title. One sub-game was completed however and concerned itself with politics and negotiations using chess pieces on a board.

Whatever is decided on though won't see light for over a year. Mike is happy to explain the reason for this delay, exclaiming: "Can't I take a holiday first?"

ST ACCLAIMED BY BOTH customer and critic, *Midwinter* was a truly exceptional game – which makes it especially difficult for a sequel to follow in its footsteps. It's often the case that a follow-up (be it computer game, film or television series) usually loses some element from the original: with *Midwinter II* it's the individual character control that has gone. For those of you who aren't familiar with the original, the gameplay had you control each new character as you recruited them, with the option to switch between team members at will. Here you can still interact with other characters and ask them to do things for you, but you have no direct control over them and consequently the feeling of total involvement is somewhat dissipated. But that small point aside, Midwinter II works extremely well. The new tropical setting makes a refreshing change from the icy plains, while the addition of new vehicles adds to the challenge of each island (also, the ability to travel underwater is a really nice touch, giving the islands a truly three-dimensional feel). Not only this, but a lot of Midwinter's minor bad points have been rectified as well. For example, in the original when you left your vehicle to travel on foot, it would effectively cease to exist - here you get to see it in all its 3D splendor and can return to it at any time. Midwinter II is superb: every angle of play is catered for and the whole package works well. Although it's undoubtedly a shame that the extensive character interaction has been lost, what's been added makes this sequel an exciting and lasting challenge.

A ONLY ONE MONTH after the ST release, Amiga revolutionaries will also be holidaying in the sun, with the added advantage of slight stereo enhancements. Everything else should remain identical.

PC WITH THE EXCEPTION of Hercules, all sound boards and graphic cards will be supported – and no doubt, as with the original Midwinter, everything will move just that little bit faster.

The Power

When something stands in the way of a fuzzball's true love, Paul Presley becomes a rather pushy kind of Cupid.

POOR OLD MAX. All he ever wanted to do was spend the rest of his days hand in hand with his beloved Mini. But a cruel twist of fate has led to Mini being imprisoned at the centre of a bizarre labyrinth. Stranger still, to get to her, Max has to first collect all of the hearts scattered around the maze (just to prove his love apparently) before making his way to Mini.

Unfortunately each maze suffers from a strange force of gravity with the result that once Max starts moving, he can't stop until he hits a barrier. With 100 levels to negotiate and a level editor program to create your own, have you got the power to guide true love and to make a pair of fuzzballs live happily ever after?

THERE ARE 100 MAZES between Max and Mini, each one harder than the last. Push Max in one direction and he continues to travel until something blocks his path. Make sure you collect all the hearts before you push him into Mini though – and pay attention to the rapidly decreasing clock in the corner.



THE POWER
Demonware

AMIGA	
PRICE	£24.99
OUT	April
GRAPHICS	75%
SOUND	94%
PLAYABILITY	88%
VALUE	85%

OVERALL

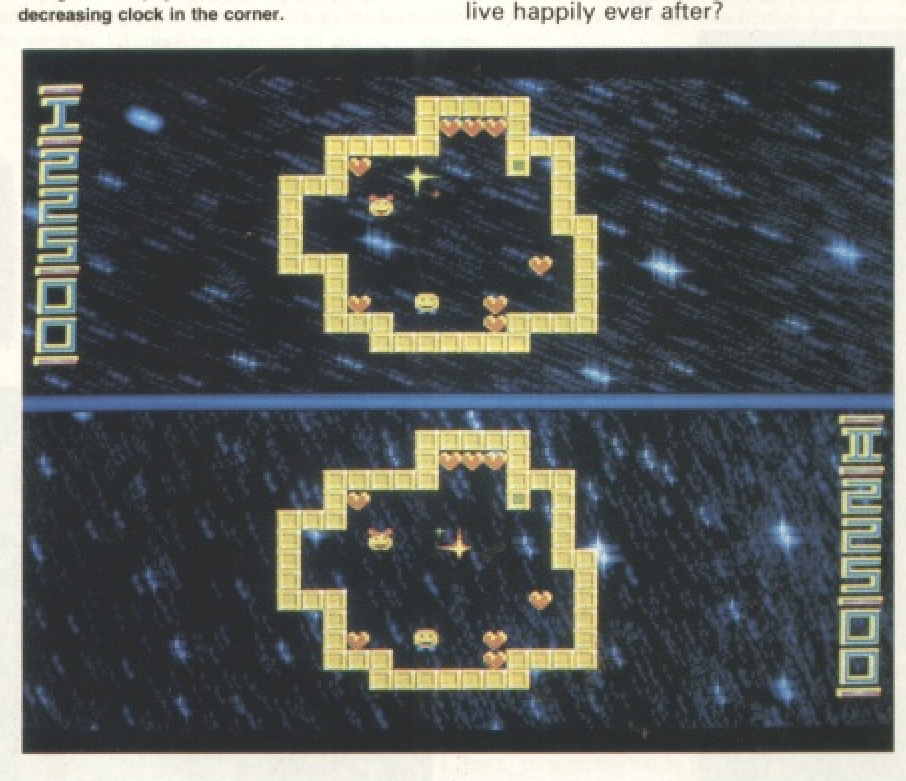
86%

ATARI ST	
PRICE	TBA
OUT	TBA

IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	April



THE PRINCIPLE BEHIND dealing with the coloured blocks is simple. Red blocks destroy green ones, green blocks destroy blue ones and blue ones destroy red. Position them to form barriers and you help Max negotiate his way around each maze.



WHEN TWO PLAYERS go head-to-head, the screen changes dramatically (left). A mini-maze is shown for both players, the clock starts and the race is on. You compete against the speed of your opponent rather than the clock and things really hot up as you search for the quickest way to complete each maze.

ANY DOUBTS WHICH YOU may have harboured about *The Power's* uniqueness disappear as soon as the sampled seven-nch version of Snap's hit single kicks in the with the familiar refrain: "I've got the power!" Thankfully once it starts, this audio delight doesn't stop – it plays all the way through loading, the set-up menu and the game. At least this gives you something to listen to while you tear your hair out trying to solve each maze. The instant cuteness of the main characters (despite the fact that they look like souped-up acid house badges) is sure to attract the sighs of any audience, while the simplicity of play means you'll keep playing even after the watching audience has left to sigh at other things. The system works in a similar fashion to Thalion's Atomix, and is just as addictive here as it was there, with the addition of the coloured blocks making the proceedings just that little bit more taxing. The Power has all the ingredients necessary for compulsion – cute characters, simple controls, good presentation and so on. It's not going to appeal to everyone, but those that want a change from the usual mindless violence could do far worse. Great fun.

ST THE COURSE OF TRUE LOVE is never a straight one. In fact it goes straight past the ST as there are no plans at present to convert The Power. Heartbreaking isn't it?

PC LOVE COMES IN ALL SHAPES and sizes... and supports all sound and graphic cards (except Hercules and Tandy). Other than that there are no changes from the Amiga version.

IF 100 LEVELS isn't enough for you, then why not create your own? The level editor allows you to create new ways of separating Max from Mini – which you can then present to someone else to try and get them back together again.



GAUNTLET III
US Gold

AMIGA

PRICE	£24.99
OUT	April
GRAPHICS	88%
SOUND	92%
PLAYABILITY	84%
VALUE	82%

OVERALL
87%

ATARI ST

PRICE	£24.99
OUT	April

IBM PC AND COMPATIBLES

PRICE	N/A
OUT	N/A



CAPRICORN'S A TOUGH NUT to crack. So, in order that the odds be evened a little, the golden oldies have joined up with a new foursome: Petras The Rockman, Dracolis The Lizard Man, Blizzard The Ice Man and Neptune The Merman. As per the original, each is equipped with individual weapons and specific values for armour, shot power, hand-to-hand fighting and magic. Merlin is still your best bet by far when it comes to casting spells, but for a bit of close-range head-butting, give the Rockman a try.

Kati Hamza tries a change of perspective as Atari's coin-op classic goes 3D.

THINGS AREN'T LOOKING TOO GOOD for the once-peaceful Kingdom of Capra. Civil war broke the solemn law of bigwig Magnus, Wizard Eternal, and so allowed the creatures of darkness back into the land.

This closes the door on all things rosy: the foul-smelling Capricorn has taken Magnus captive and is disseminating the putrid stench of death and destruction everywhere.

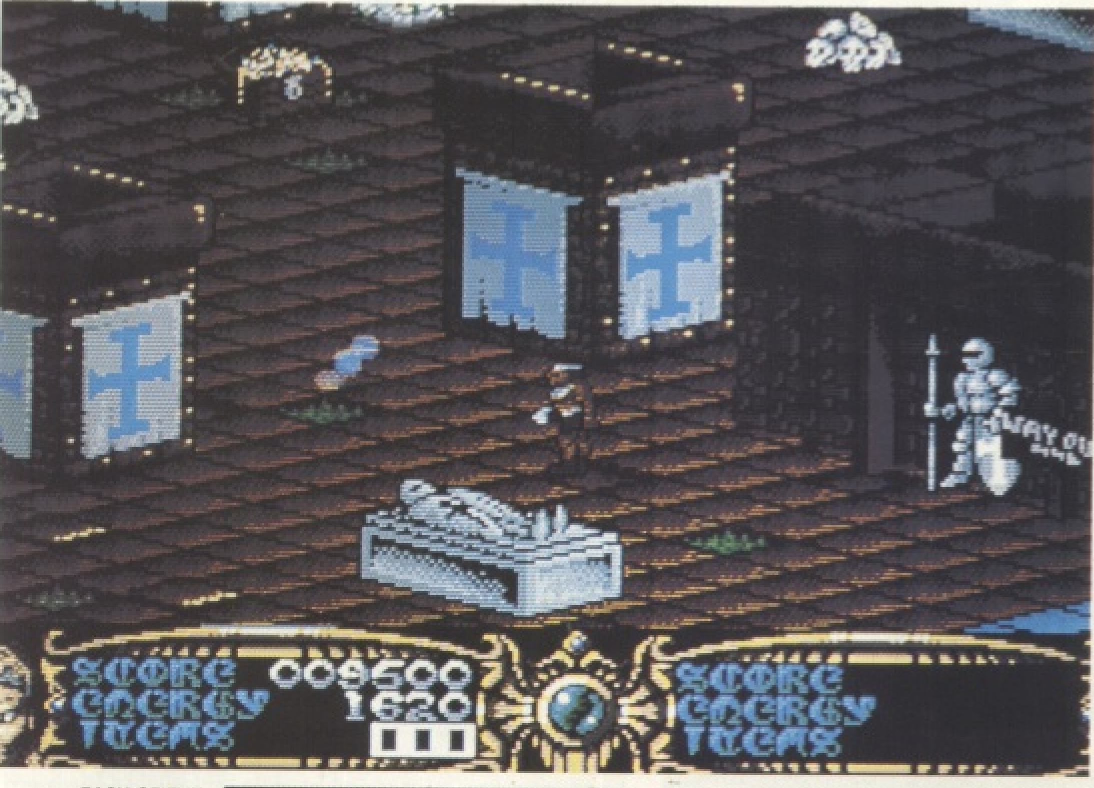
Capra's bad news though, means a stroke of good luck for Thor The Warrior, Thyra The Valkyrie, Merlin The Wizard and Questor The Elf. Out of work since their last big adventure in *Gauntlet II*, they're thirsty for battle and hungry for revenge...

This is the third incarnation of *Gauntlet*, and the first not to have been converted from a coin-op original. The classic overhead-scrolling mazes have been flipped on their side, expanded into worlds and transformed into isometric 3D.

Also, the original fab foursome have been joined by a quartet of new heroes and the hundred-plus levels have been replaced by eight evil-infested worlds containing almost 40 sub-levels.

The crucial question is still the same however: can the goodies wipe out the baddies or will those dirty slime-bags win?

Gau



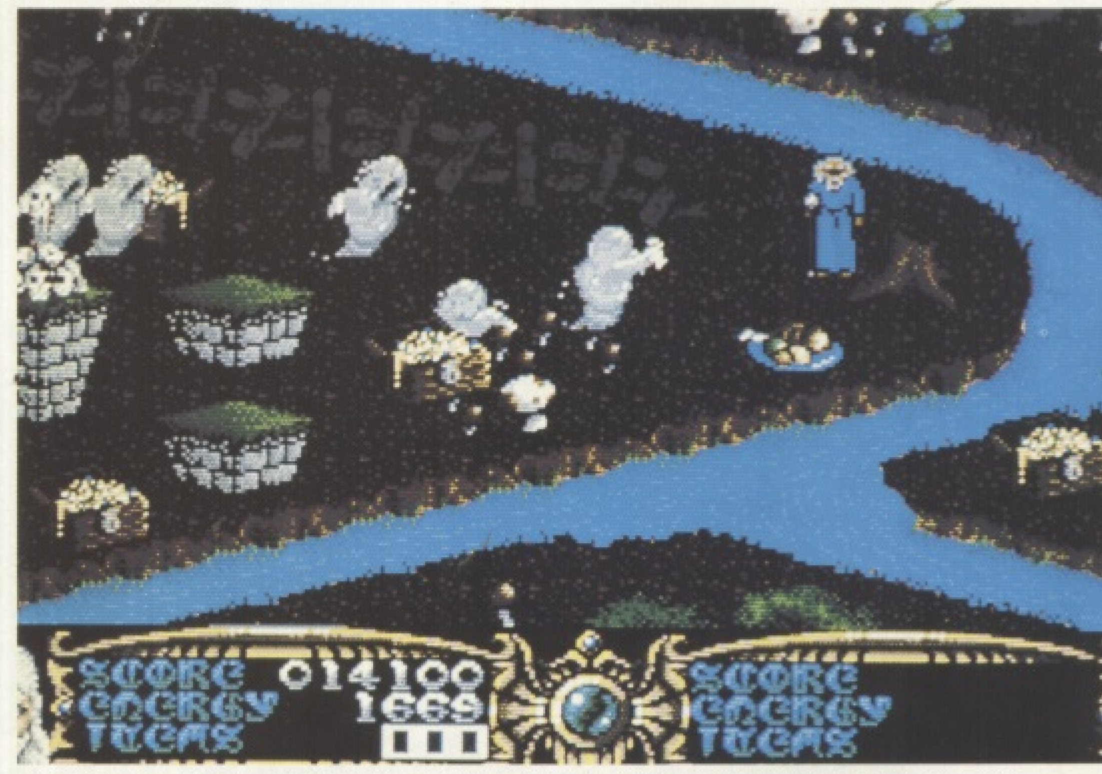
EVERY WORLD IS DIVIDED into five sub-levels connected by marked doorways, passageways and exits. To complete one you have to accomplish a specific series of tasks – finding and collecting a selection of keys for example, or fetching and carrying important magic objects from place to place.



EACH OF THE HEROES has a home in one of Capra's eight Kingdoms. Their characteristics are a geologist's dream: everything from underwater chasms brimming with crabs and coral, to a mad magic world in which green wellies are lethal weapons and pointy hats grow legs of their own.



APPROACH YOUR VALIANT QUEST as a gruesome twosome or opt for the solo option if you're feeling tough. As a duo you have the added fun of competing for the goodies, but, as in the original, once you've nipped through one exit your other half can't explore the alternatives.



WHERE WOULD *GAUNTLET* be without masses of pasty-faced ghosts? Even here, the regulars are joined by a huge menagerie of new, specially-generated baddies including abominable snowmen, horrible penguins, slime worms, giant piranhas and killer vines. Some, such as the teddy-bear lobbers, attack with their own customised missiles – others, such as the zombies, just drain your energy by getting in the way.



KEEPING YOURSELF IN LEATHER underwear and flashy cloaks doesn't come cheap – but luckily there's plenty of point-boosting treasure lying about just waiting for a hero who's got the time to pick it up. Other goodies include food to top up your energy banks and potions whose instant action (when either shot or drunk) supply a variety of handy magic effects.: levitation, invulnerability and speed-ups (to name just three). If you find a locked chest, start looking for a key – there could be anything inside.

ntlet III





STUCK, LOST OR JUST PLAIN CONFUSED? Don't despair – a helping hand is near. A fistful of hints pops up spontaneously at crucial points in the action, but can also be called up manually if you're really stumped.

A JUST WHEN IT LOOKED as though *Gauntlet* was a dead horse that couldn't be flogged any further, US Gold proves that it's worth a few more lashes. Thanks to the 3D facelift and the addition of some nifty problem-solving, the main problem associated with the first two Gauntlets – repetitiveness – has been obliterated. The isometric perspective has replaced the struggle to amass points and move on to the next level with a touch of puzzleability and some genuinely different graphics. It all looks pretty impressive: the eight-way scrolling is fast, the backdrops are slick and the huge array of innovatively-designed monsters gives plenty of incentive to see what's waiting around the next corner. The sound is even better: coming from the same team that provided the excellent backing tracks to *Ghouls 'N' Ghosts*, *LED Storm* and *Bionic Commando* – it just has to be heard to be believed! Otherwise there's nothing Earth-shatteringly original about any of this (ultimately it's just a glorified hack and shoot 'em up), but for Gauntlet fanatics and virgins alike there's still more than enough quality action to justify the asking price.

ST LESS POWER MEANS MORE SACRIFICES. The ST version sports less-sophisticated music, a slower (but not horrendously so) processing speed and 'burst' scrolling – but in content it doesn't differ at all.

PC Bad new for you would-be IBM warriors. US Gold has no current plans to run this *Gauntlet* on your machine.



NOTHING IS QUITE WHAT IT SEEMS on Capra. Food can be poisoned, potions may result in paralysis and monster-generators are camouflaged as piles of bones. If you want to survive though, you've got to take risks.

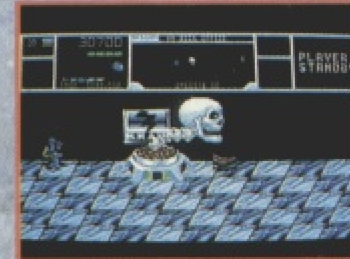
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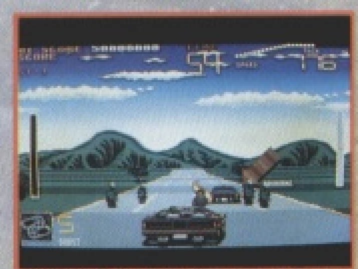
NARC The arcade action thriller with the BIG finish. Infiltrate the criminal underworld - your mission is to seek out and destroy the king pin of the MR BIG CORPORATION - if you get that far.
You'll have to outwit his enormous army of body guards... gangs of charisma-bypass patients in trench coats, the bullet brain with the build of a rhinoceros and the breath of a dung beetle, packs of vicious canine yappies, the psychotic clown with an evil sense of humour - you'll die, but not laughing! Then there's the gas guzzling cadillac jock - a cool specimen, elbow hanging on the door rail, a serious looking piece in his hand and ready to blow you away as he rolls down main street leaving you coughing lead. It's not all bad!... You've got a chopper to back you up, a mean, shiny street machine, some heavy metal hardware and some pretty neat moves. And what about the king pin... did I say he was Mr. Big? No, he's MR BIG!

CHASE H.Q. II

The Arcade thriller takes you from the bright lights of Paris to the rugged terrain of the Sahara. Your mission is to track down, chase and apprehend the dangerous criminals. It's FASTER - explosive power sends you bulleting through various terrains - hold the line or plough the fields! It's TOUGHER - the criminals wield some heavy hardware - but so do you! You can shoot but you must dodge their flak... heavy gunfire, trucks unloading their cargo onto your bonnet... it's the meanest pursuit game to hit the micro screen.
The extra features will leave you gasping for extended play weather changes, bodyguard squads, grenade lobbing bikers, gun-choppers... just play it!... we dare you to stop!

FOR THE BEST IN S

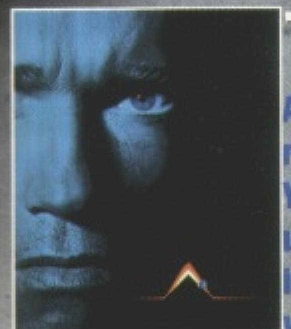






AVAILABLE FOR YOUR : SPECTRUM . AMSTRAD
COMMODORE . AMIGA . ATARI ST





TOTAL RECALL

As Doug Quaid you have been haunted by recurring dreams of another life on Mars. You are drawn to Rekall Incorporated, a unique travel service specializing in implanting fantasies into the minds of those who desire to turn their dreams into reality. THE EGO TRIP OF A LIFETIME

Experience the horror as your dreams turn into hideous nightmares. Suddenly your every move is monitored by would-be assasins. You discover the surreal truth -

You're not you - you're me.

You must travel to Mars to discover your true identity - your mission is now a journey of non-stop action, strange mutants, futuristic vehicles and a startling array of weaponry all captured in superbly executed graphics and a game play that compliments the success of the year's top movie.



EVEN IN THE FUTURE OF LAW ENFORCEMENT, THERE'S ALWAYS ROOM FOR IMPROVEMENT.

The future is a rough place Detroit is a bankrupt city...torn apart by the decadent forces of the Old Man and his corrupt corporation. If you want to die - then walk the streets, if you want to live - then pray for the return of Robocop!

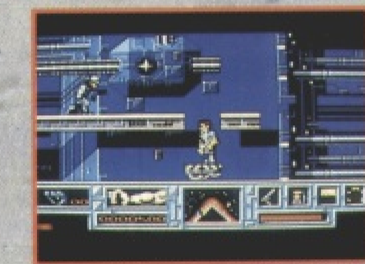
ROBOCOP 2

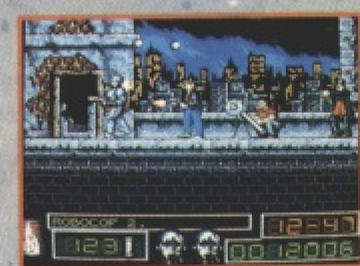
Robocop 2 has justice in mind... a kind of justice only he can deliver! Take on Detroit's evil mastermind and his mega-corporation in some of the most action-packed scenes ever devised for maximum entertainment value. Detroit Is falling apart - it's time to put it all back together!

HE'S BACK... TO PROTECT THE INNOCENT

SOFTWARE ACTION







OCEAN SOFTWARE LTD, 6 CENTRAL STREET, MANCHESTER, M2 5NS.
TEL: 061 832 6633. FAX: 061 834 0650

HILL STREET BLUES
Krisalis

AMIGA
PRICE £24.99
OUT Now
GRAPHICS 88%
SOUND 85%
PLAYABILITY 89%
VALUE 84%

OVERALL 87%

ATARI ST
PRICE £24.99
OUT Now

IBM PC AND COMPATIBLES
PRICE £24.99
OUT Late April

Hill Street

Renko

IN KEEPING WITH the spirit of the TV show, *Hill Street Blues* starts with a 'cast list' above, essentially a digitised slideshow of the main characters accompanied by a soft rendition of the theme tune.

Brian Nesbitt prepares to do it to them before they do it to him.

ROLL CALL, 6.00AM. Briefing officer Sergeant Esterhaus begins to speak... "Settle down, settle down. Okay, item number one. No further developments on the hit and run gang currently operating in this area, but I've no doubt you guys will make some progress pretty soon, eh?"

Renko and Bobby Hill look sheepish, while the rest of the team hurl good-natured abuse in their direction.

"Item two, apparently there's going to be some sort of computer game based on everyone here." (cheers) "Yes, even you Renko."

Officer LaRue's face lights up at the thought of computer stardom: "What's it all about Sarge?"

"According to this report, you take the role of Captain Furillo and have to control nine officers as they travel to different areas of the city, investigating crimes and making arrests. You have full access to S.W.A.T. teams and computer files – in fact, all of the usual police procedures are adhered to and it's up to you to keep the crime rate low enough to gain promotion. Okay that's it, go do your jobs people – and hey, let's be careful out there."

YOUR DESK CONTAINS all of the essentials for keeping track of who's where and what's happening. The files keep a record of how well each officer is doing, the map shows you where the rookie officers' patrol routes are (used to deter criminals rather than catch them) and the police computer calls up details of all current crimes.





THE TROUBLE WITH BUNTZ is that he's naturally slow. The same goes for a few of the other officers, so the police car is the best mode of transport for them. While on the road, should you get stuck in a jam, you have the option to turn on your siren and overtake the other drivers.



NO MATTER HOW FAST you travel, chances are that the criminal will have 'split the scene' by the time you get there. Luckily each crook tends to hang around in the same area (or game zone) so it's a case of searching the area until you see the pedestrian marked with the red arrows. Guess who that is...

A FIRST WE HAD *Monty Python's Flying Circus*, then came *Viz – The Computer Game*, now picking up the award for the most unusual licence comes *Hill Street Blues*. And considering what we could have ended up with, Krisalis hasn't done a bad job at all. The opening sequence evokes fond memories of the now defunct (but never to be forgotten) TV series – as soon as you see the legendary words 'Roll Call, 6am' you'll be reaching for the Kleenex. Although things start slowly at first (especially on easy level) it's not long before a crime is reported and the floodgates are opened. Pretty soon you find yourself suffering from under-staffing as the crime rate escalates and your popularity drops. It's tricky – and it often seems that there is no way to stem the flow of muggings and bag-snatches etc – but when you manage to bag a five-time murderer it does fill you with a small sense of achievement. The biggest argument that can be levelled here is that the movement of the officers tends to be a bit strange. Click on the 'Go To Car' icon and instead of just crossing the road and getting in, he'll more often than not walk in the opposite direction, right around the block and then get in. If you can overlook that small point – and you don't mind a *real* challenge for a change, then Hill Street Blues will provide a tough, but pleasing change.

ST YOU HAVE THE RIGHT to remain silent, you have the right to an attorney, you also have the right to an identical version as any Amiga owner, at the same time and the same price. There's also a specific version planned for STs equipped only with mono screens – *Hill Street Greys* anyone?

PC THE ONLY QUERY still remaining is whether to include sound board support. Other than that, all colour graphic cards are included and nothing else changes.

Crime	: 2 of 5
Victim	: CUPITT , CHRISTINE
Location	: Supermarket
Crime	: Bag Snatching
Date	: MON,JUL 22
Time	: 07:32

Description of Assailant
Officer investigating this crime.
No Associated Crimes found !!
PREV

AS A CRIME report comes in, it gets filed in your computer system. Here you get a mugshot of both the suspect and the victim, the location of the crime, details of any related crimes and the officer assigned to the case.



WHEN YOU ASSIGN AN OFFICER to an investigation, the location is recorded on the city map. To travel to the scene you have to first call up the map, select the location (indicated by the yellow arrow) and click on the travel icon.

YOUR LINK between the outside world and the precinct is the radio operator, A.J. As a crime comes in, she sends out a message to all cars asking for assistance. The crime is logged into your computer and it's up to you to send someone to investigate as soon as possible.



THE SLOWEST METHOD OF TRAVEL is walking. But although a car naturally travels faster, it does have the limitation of having to stick to the traffic system and can often get caught up in rush-hour jams. The other advantage is that while on foot, it's easier to spot and arrest other criminals.

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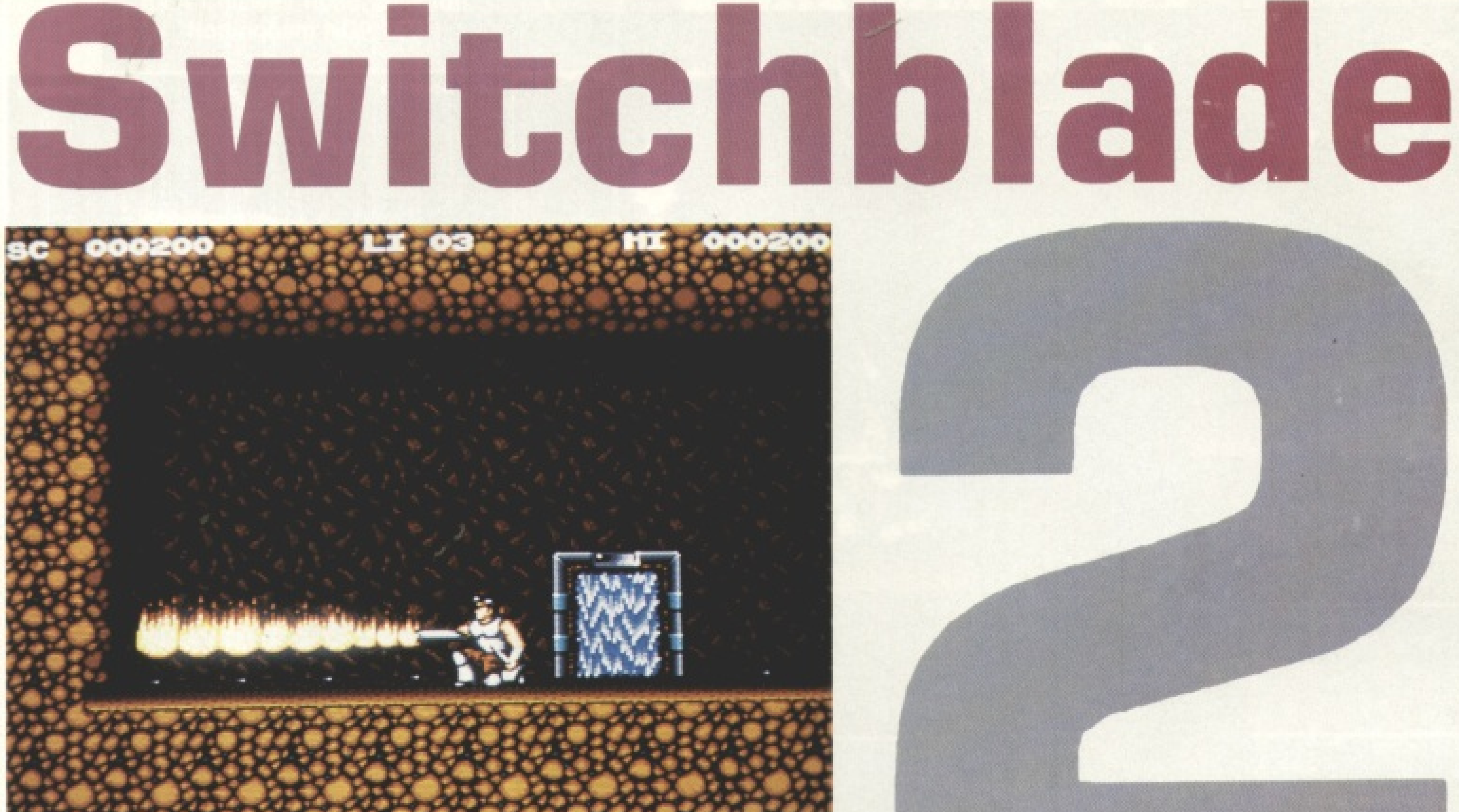
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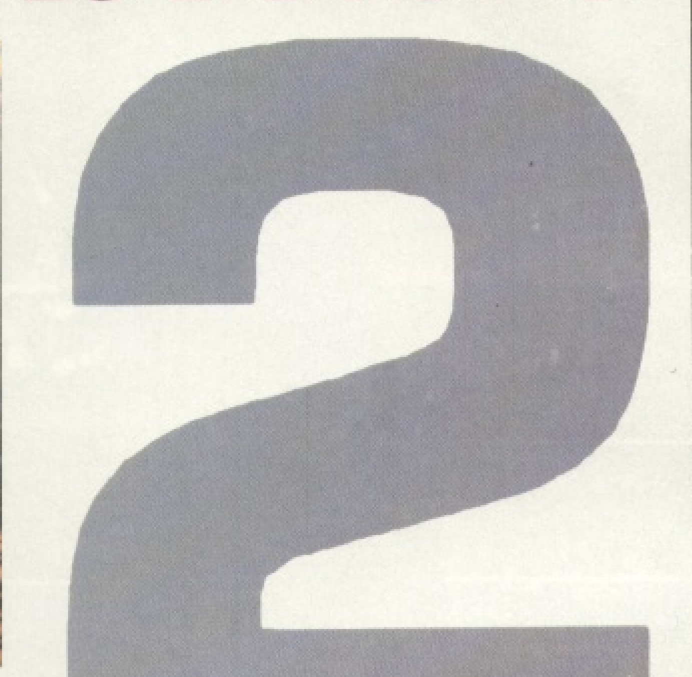
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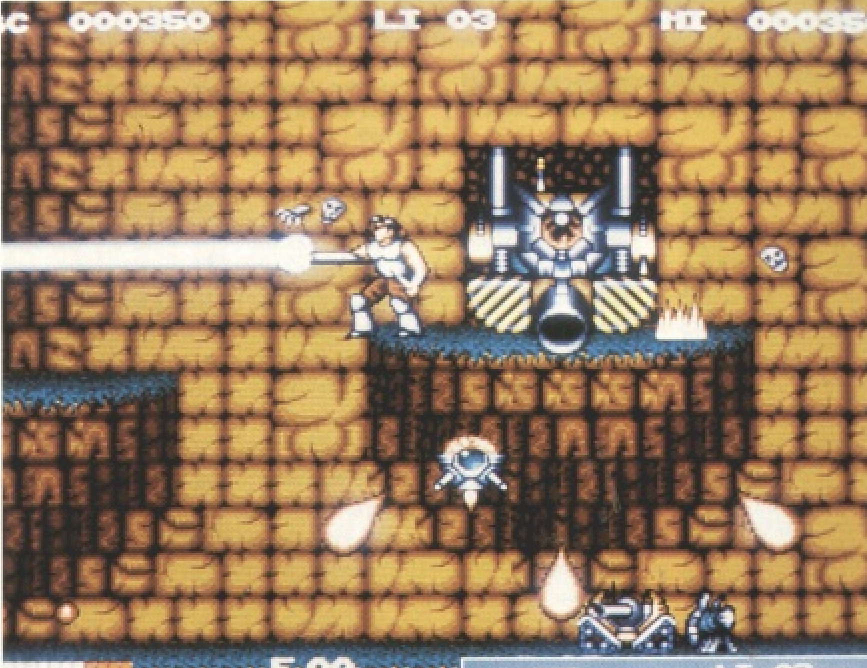
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Switchblade 2



HIRO'S QUEST BEGINS in familiar territory, deep in the underworld from the original *Switchblade*. However, the 200-year break has seen major expansion work take place – new additions such as elevators and wall-mounted lasers now litter the place.





LEVEL 2 TAKES HIRO out from the underground and onto a rugged climb along the side of a cliff. Heavily guarded, the cliff face is home to Eagles, Hoverdroids and several large Cannons.

It may seem like only 18 months, but believe it or not it's actually 200 years since *Switchblade* hit the streets. Now that Havok has risen again, Brian Nesbitt steps in and sharpens his blade.

HAVING SUFFERED DEFEAT at the hands of the original Hiro (the last of the Blade Knights) Havok retreated to a volcanic island, far from the city of Thraxx, to lick his wounds. In his absence, the city picked itself up and flourished once more.

But evil prevails, and now – two centuries later – Havok is back, more deadly than before. Once again Thraxx has fallen foul of his vileness, and once again the ancient Fire Blade has been shattered and spread across the land.

All is not lost though, as Hiro's descendant has taken up the challenge. And this time the fight's moving out of the city...



HAVING SCALED THE CLIFF, Hiro next makes his way along the top, heading towards the waterfall. A new threat on this level comes in the form of the Tomcats, fast jets that drop a cluster of bombs all around you. Only Hiro's quick reflexes can save him from this one.



ONCE THE WATERFALL is reached, it's time to head downwards. Jumping from rock to rock, Hiro avoids the rotating gun turrets that protrude from behind the cascading sheet of water.



THE FINAL LEVEL before Havok's volcanic island is the dockside. As Hiro progresses, the underwater defences come into play – large missiles launch from gaps in the docks and are almost impossible to destroy.

AMONGST HIRO'S VAST ARRAY of weaponry (five awesome tools of destruction) is the Flamethrower. Coming in two lengths, this is capable of destroying a large number of enemies at one time.

THE MOST POWERFUL WEAPON available to Hiro is the Homing Missile: once launched it circles around the screen destroying anything in its path.



GREAT WEAPONS COST LOTS – you can pick them up from the shop at the end of each level. Money comes in two shapes, both of which are dropped by slain enemies: the large balls are worth five credits while the smaller ones give just one.

A ALTHOUGH THIS IS UNDOUBTEDLY the follow-up to *Switchblade*, it actually owes more in style to CapCom's *Strider* – even the slashing blade seems to have come from that classic coin-op. The good news though, is that enough of the feel of Simon Phipps' original has been kept to make *Switchblade 2* an enjoyable blast in its own right. Most of the changes which have been made along the way are pretty much for the better: the main sprites are larger, the levels are bigger and the extra weapons wrap the whole package up nicely. Part of the reason why the sequel is so enjoyable is the meticulous attention to detail that's been put into everything from the backdrops to the control method. Also, some of the on-screen effects are stunning: good examples include the running water by the docks and the incredible animation displayed by some of the larger aliens. This is a genuine pleasure to play and a challenge to complete – and while the sudden jump from action/exploration game to arcade/platform action might deter a few players at first, it shouldn't be too long before its individual merits shine through. Switchblade 2 is up against some tough competition just now (mainly from *Turrican 2* and *Gods*), but even in this company it still has plenty to offer.

ST THE AMIGA'S 32 COLOURS have been whittled down to 16, but otherwise nothing has been slashed from the finished product.

PC PUT THOSE KNIVES AWAY MS-Dossers – just as was the case with the original, there are no plans for a version of Switchblade 2 for your machine.

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BACK TO THE FUTURE III
Image Works

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	81%
SOUND	85%
PLAYABILITY	80%
VALUE	76%

OVERALL
80%

ATARI ST

PRICE	£24.99
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IBM PC AND COMPATIBLES

PRICE	£24.99
OUT	Now

Back T

Gordon Houghton goes West and back with Marty McFly.

TIME JUST WON'T STAND STILL for Marty McFly. Having been catapulted to 1955 in *Back To The Future* and bounced between future, present and past in the sequel, he's now been thrown right back to 1885 to rescue Doc Brown in this final episode of the trilogy.

Confused? Well, it's like this. At the end of *Back To The Future II*, the Doc's customised time machine/DeLorean transported him back to late nineteenth century America, to a small frontier town in the Wild West.

Marty, in the meantime, is stranded in 1955 – but moments after he thinks that all is lost, he receives a letter from the Doc dated 1885, which explains how he has forged himself a happy life as a blacksmith, and wants no help from Marty – he also leaves specific instructions on how to find the DeLorean which he has hidden in a disused mineshaft.

However, as he's digging out the DeLorean to make it back home to the present day, Marty discovers the Doc's headstone in a nearby graveyard – dated just a few days after the letter. Realising that something is wrong, Marty vows to save the Doc before he's killed, and sets the DeLorean to travel back to 1885.

Playing the roles of both Doc Brown and Marty, your task is to rescue the Doc's beloved (Clara Clayton) from certain death, return everyone to their own time zones and fight off challenges from Buford Tannen, Marty's nemesis.

This plot unfolds over four sections, two of which (the Shooting Gallery and Pie Throwing) you can practice before you undertake the mission as a whole. It's well worth trying these out before you start, because the further you progress, the tougher it gets.

A IN TRUTH, THIS IS ONE FILM that didn't really provide the richest source of material to convert to 16-bit – but Probe has made good use of the licence. Four levels might not sound like much, and after the first one (which should only take a few attempts to complete) you could begin to wonder what you've spent your money on. You're not left wondering for long though: the shooting gallery is a frenetic and very tough section which will have your hands aching, while the pie-throwing contest takes ages to conquer because Buford's gang are spread out, the control method takes some getting used to, and the perspective is an unusual one. Get past those and you face the toughest challenge of them all in the train section. The sum total is four neat and varied sub-games: the combination of different styles – shoot 'em ups, leap and dodge race game and *Operation Wolf*-style action – mean that every level is a surprise and you don't have time to get bored. One let-down is that the sections don't form any kind of narrative on their own, but there are plenty of humorous (and sometimes random) presentation screens to keep you informed. The graphics are nicely drawn throughout, but it's the sound that contributes most to the atmosphere: it's not particularly complicated or awe-inspiring, but the selection of Wild West-style tunes sets just the right mood. The highlight is a rendition of the theme from *The Good, The Bad And The Ugly*! The whole package is an enjoyable combination of game types which should please fans of the films.

ST THERE WILL BE NO CHANGES as far as rootin', tootin' or shootin' go, so in all respects this should look, sound and play like the Amiga version.

PC ONCE AGAIN, THE ACTION should stay the same, on both 3.5" and 5.25" disks. Apart from that, no further details about the graphics modes or sound support are available just yet.

TEN TRAVELS IN TIME

APART FROM THE *Back To The Future* trilogy, here are some more cinematic opportunities to spot those anachronisms...

The Amazing Mr Blunden (1972)
Biggles (1986)
The Final Countdown (1980)
The Illustrated Man (1968)
The Philadelphia Experiment (1984)
Star Trek IV (1986)
The Terminator (1984)
Time Bandits (1981)
The Time Machine (1960)
Bill And Ted's Excellent Adventure (1990)





THIS IS THE CAR that made it all possible, the Doc's customised DeLorean (above). The opening presentation sequence sets the scene for the action to come – here Marty has just been thrown back to 1885...

HAVING MET UP, the Doc and Marty hear a distant scream: it's coming from Clara Clayton, Hill Valley's new schoolteacher and Doc Brown's future girlfriend. Her buckboard (that's a horse and cart with knobs on) has run out of control and is careering towards a cliff-edge. The Doc immediately leaps on his horse and sets off on her trail, which quickly leads to four sections of frantic chasing. The first and third obstacles to success are both horizontally scrolling leap and dodge sections: he has to jump over ravines, shoot the redskins on his tail, dodge bouncing boulders and luggage that falls from the buckboard and pick up any items he can get his hands on.

o The Future III





THE SECOND AND FINAL parts of level one are essentially vertically scrolling shoot 'em ups. Initially, the Doc has to avoid the cavalry and redskins who set up a hazardous crossfire: he can respond and clear the way with his rifle, and extra rifles can be picked up to provide multiple fire for a limited period only. In the final section his task is set in Hill Valley: Buford and his gang are robbing a bank, and the cavalry are trying to stop them. In both there are obstacles a-plenty to keep both you and your horse busy.



THE SHOOTING GALLERY is a real wrist-breaker. Hill Valley is throwing a big party to celebrate construction of its famous clock tower, and Marty is unable to resist the challenge of trying his hand. The objective is simple enough: shoot as many objects as you can as quickly as possible – the action is played out against a time limit. The easiest targets are the objects on the front row: these are usually ducks, but also include radios and teddy bears (which appear when you shoot one of each of the coloured ducks). Other items fall into the bonus category – and you need them if you're going to knock up a hefty score. These include cardboard cut-outs of Buford's gang, multi-coloured (or flying) ducks, and even objects outside the gallery itself.



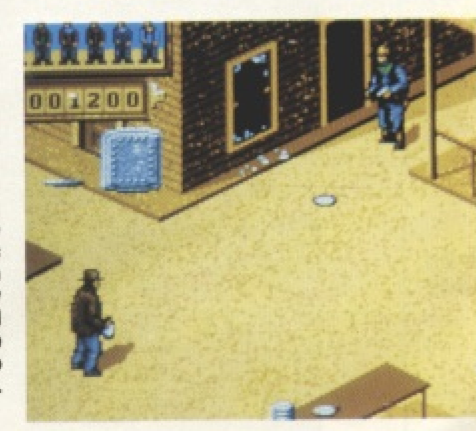
SUCCEES IN LEVEL ONE and you're rewarded with Clara's undying affection...





...FAIL, AND THE CONSEQUENCES might just break the Doc's heart.

BUFORD'S GANG TURN UP at the celebration to cause trouble, but when they start picking on the Doc, Marty decides it's time to intervene. Tannen's gang surround him in the square, armed and ready with guns. With only a primitive bullet-proof vest, Marty has to strike each of the six gang members three times with the frisbee pie tins, before confronting Buford himself. The task is made all the tougher because of the isometric perspective, and the fact that you can apply swerve to the pies as you throw them. If you complete it, you're rewarded with the final section – plonking the DeLorean in front of a train to get it up to time travel velocity...



THE One GET SHIRTY



Why not put the winter weather behind you, focus your thoughts on the summer and pick up the latest item in The One Clothing Collection – the super stylish The One t-shirt. It's what every dedicated 16 bit enthusiast will want to be seen in this year! The t-shirt has been exclusively designed by The One's own art editor, Gareth 'Armani' Jones and is available in sizes small, medium and extra large. At the bargain price of only £5.99, it's surely a fashion accessory that no The One reader can possibly be without!

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I PLAY: 3D SOCCER
Simulmondo

AMIGA

PRICE	£24.99
OUT	Out Now
GRAPHICS	86%
SOUND	84%
PLAYABILITY	89%
VALUE	82%

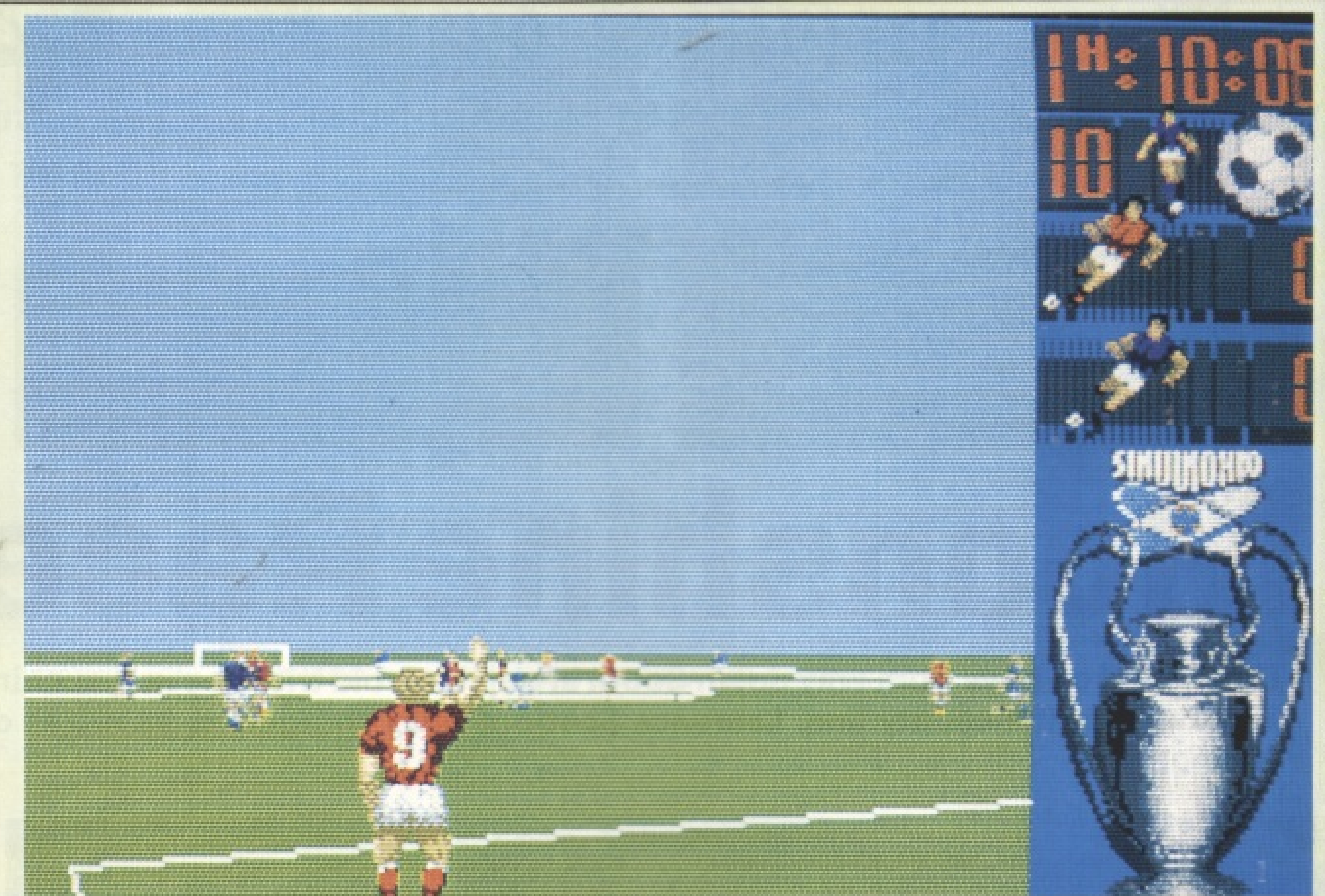
OVERALL
87%

ATARI ST

PRICE	£24.99
OUT	Mid-April

IBM PC AND COMPATIBLES

PRICE	TBA
OUT	TBA



THAT'S YOU RIGHT THERE – in the thick of the action as ever. While the rest of the players carry on around you (moving forward to put you into an offside position and so on) it's up to you to learn the ropes. Hold down Fire and pull back on the stick to raise your hand to call for the ball, but be sure that you move towards it as the defence can see it coming too. Any time the ball goes out of play you're given the opportunity to change position, but why become a right back when you're already centre forward?

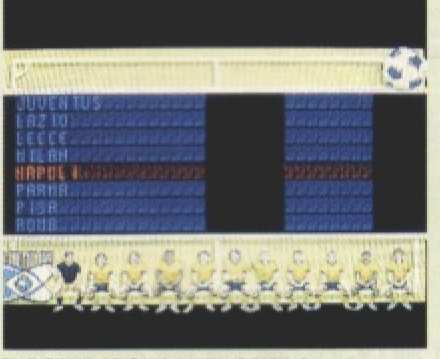
I Play: 3D Soccer

Brian Nesbitt gets up out of his seat – and then sits right back down again to enjoy the first of Simulmondo's sports simulations for the armchair fan.

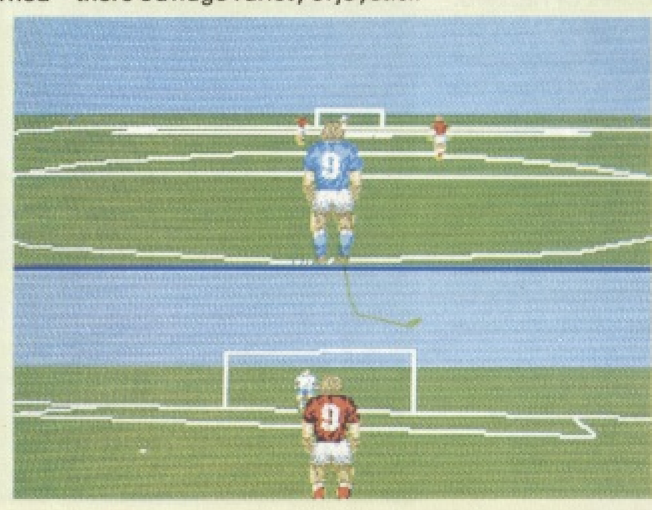
There's never been a 'real' soccer simulator on computer. MicroProse's *International 3D Soccer* made an attempt, but although it managed to look the part, the gameplay left a lot to be desired – while *Kick Off 2* has come to be looked upon as a sport all of its own.

So now it's Simulmondo's turn. In what the Italian developer describes as the 'first simulator in the I Play line' (which is one of the few sentences in the slim manual which actually makes sense), you're offered the chance to take part in a 'proper' game of football as you strive to lift the coveted European Cup.

Be warned though, like other simulators (flight and so on) this one has to be learned – there's a huge variety of joystick combinations which will take some time to master. But also like other simulators the results are rewarding – *and* there's a number of extra options available (such as full TV replay facilities) which aren't to be found in even the best arcade fare.



THE SIMULATION'S LATIN ORIGINS are betrayed by the heavy emphasis on Italian teams in the selection process. Don't worry though if your favourite team isn't there, just type in a new name, choose the relevant strip and away you go.



TWO-PLAYER MODE makes clever use of the horizontally split screen. One major advantage here is that you have a better view of watching what's going on at the other end of the pitch – another huge bonue is that you can choose to mark your opposite number directly if he or she turns out to be any good.

ANCO'S *KICK OFF* GAMES have the arcade end of the soccer market so tied up at this stage that the only way that anybody else is going to come away with a result is if they go for realism – which is exactly what Simulmondo has done here. And the good news is that, with one or two minor let-downs, the results are successful. Anyone expecting fast-paced no-holds-barred action can look elsewhere: in fact, because you elect to play a single player, you can even go long stretches without touching the ball (although wise players will use this 'quiet' time to make space for themselves for when the ball does arrive). Also, *I Play: 3D Soccer* recognises that soccer is a team game, so it's just as important to pass the ball and move into a new position as it is to make a bee-line for the goal every time the ball lands at your feet. It's not all good though: the options promised in the manual fail to appear when the program loads, it's next to impossible to make your player head the ball (even though all of the computer players manage it with ease) and shooting isn't as instinctive as it should be. However, if you take all of these points into consideration, what shines through like a beacon is the program's massive potential. If you're prepared to put a little more time than usual into mastering the complex control method, then patience will reap huge rewards – and I, for one, can hardly wait for *I Play: 3D Soccer 2*.

ST ALTHOUGH THIS ONE is a little behind the Amiga version in terms of time, it should be precisely the same in every detail when it eventually hits the shelves.



SETTLE DOWN, SOCCER FANS – there *will* be a version for your machine, but any details of set-up, price or release are still unconfirmed.

MOONSHINE RACERS
Millennium

AMIGA

PRICE	£24.99
OUT	Mid-April
GRAPHICS	86%
SOUND	90%
PLAYABILITY	85%
VALUE	87%

OVERALL
84%

ATARI ST

PRICE	£24.99
OUT	Mid-April

IBM PC AND COMPATIBLES

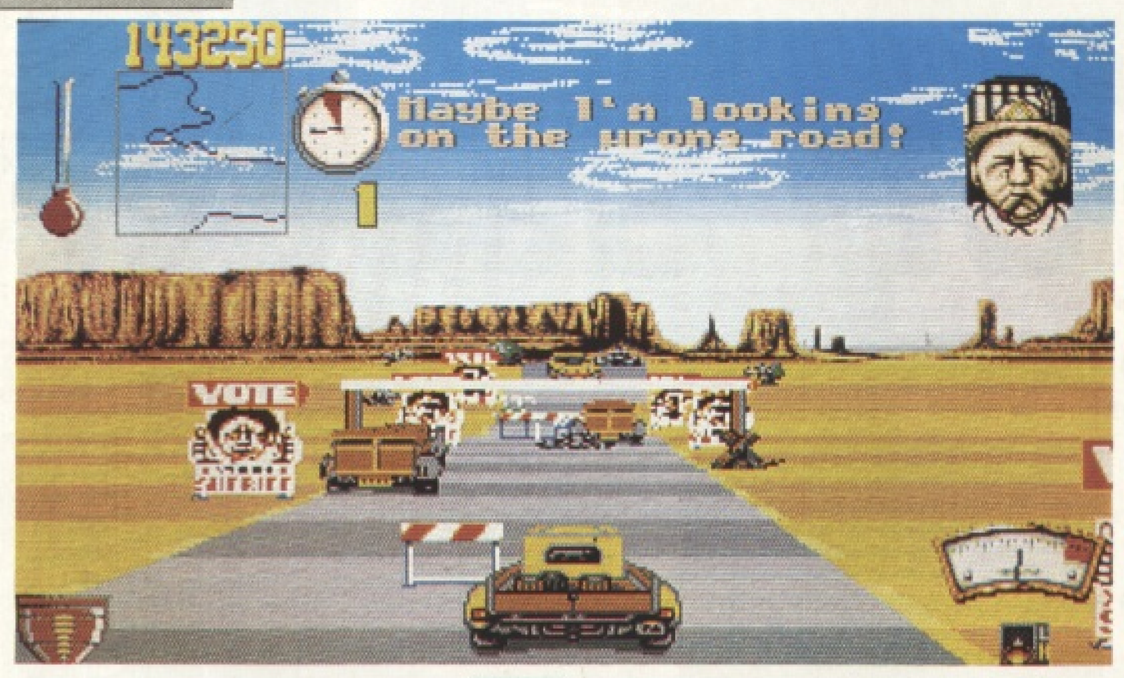
PRICE	£29.99
OUT	June



IT'S JUST ANOTHER DAY for Sheriff Fat Sam as he patiently sits behind a large hoarding, whistling a tune. Looks like nothing exciting's going to happen here, until... "Those darn moonshiners are at it again," he shouts as Ike and Billy-Joe zoom past, smuggling whiskey for old man Tucker.

Moonshine Racers

Them good ol' boys from way down South are up their old tricks ag'in – runnin' moonshine liquor across the county line. Laurence Scotford rides shotgun as he mixes drinking with driving.



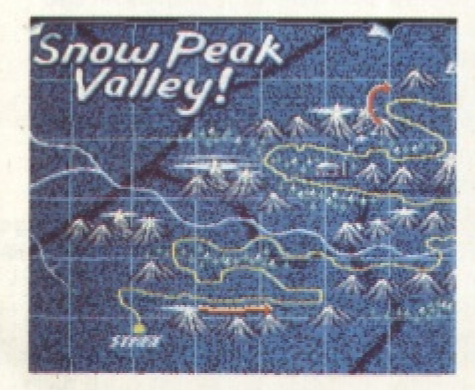
THE RACE IS ON, so keep a good eye on what's happening on screen. Your CB radio delivers constant text messages directly above the action, the small map in the corner shows your current position and the funnel at the bottom shows how much moonshine/turbo you have left. One of Sam's tricks is to block of the road with fences and barbed wire, so to avoid these either drive through the gap or (if there is one) hit a log to jump over them. The main danger that comes from hitting obstacles is that it eventually causes your engine to overheat – this doesn't only waste time, it also allows the Sheriff to get just that bit closer...

IKE AND BILLY-JOE are just two ordinary boys making a living for themselves by transporting home-stilled whisky across State lines for the local bar boss, Old Man Tucker.

Things aren't all finger lickin' good though, Sheriff Fat Sam has taken it upon himself to stop this illegal traffic – whatever the cost. Sounds like something out of a Burt Reynolds movie? Nope, this is where *Chase HQ* meets *The Dukes Of Hazzard*.

Programmed by Pete Hickinson and Bill Higgins – who are now collectively known as Peakstar Software, but in a previous life were responsible for Teque's interpretations of Chase HQ and *Continental Circus* – *Moonshine Racers* attempts to take the high-speed racing genre established by those two classics and bounce it off the wall until it smiles.

So climb into the driving seat with Ike and Billy-Joe and put the pedal to the metal in an attempt to beat both the clock and the other moonshine racers. Along the way you have to avoid trees, holes, oil, fences – and, of course, Fat Sam – if you want to be able to soup up your truck to the limit and make a little extra cash on the side.



THERE ARE THREE LEVELS to complete, each made up of five tracks. The map may show the best route, but what it doesn't show are the obstacles, roadblocks and forks. Those... you'll have to discover for yourself.



FINISH WITH YOUR TRUCK and cargo intact (and within the time limit) and Tucker parts with hard cash. This can be used for a quick visit to the spare parts shop, where superchargers, engines, tyres and even furry dice can be bought to help your performance.

A YOU KNOW THAT YOU'RE IN for a less than serious time as soon as the intro sequence loads in and the thigh-slappin' hillbilly banjo music kicks out from your speakers. But unfortunately the game never quite lives up to this early promise. It's not that this twist on the classic *Chase HQ* theme fails to raise a smile – quite the opposite in fact – it's just that the action itself never quite generates anything like the excitement that pushing an old flatbed truck to its limits to escape the chubby arms of the law should do. Maybe it's that the Sheriff isn't really that much of a threat, maybe it's that the other moonshine runners aren't up to the job, or maybe it's that it's all too easy to complete the job without destroying the truck – whatever it is, there's definitely something lacking. On the plus side though, the 'rough and ready' nature of the vehicles and gameplay makes it far easier to get into than most racing games, the sound is superb and the abounding humour is just enough to keep it jollying along. If only there'd been a little bit more made of the moonshine running aspect – Ike letting rip with his shotgun and the Sheriff returning fire, for example – then this could have been the variation we've all been waiting for on the race and chase theme.

ST ALTHOUGH THE SCORE has been composed by the same person who provided the Amiga music, Richard Joseph, the poor old ST can't really cope with the demands made by plucking banjo strings. This apart, expect the same game.

PC THE BANJOS ARE BACK – but only if you're loaded up with a Roland or AdLib. Also IBM-compatible *Moonshine Racers* will need at least EGA graphics to run: those people equipped with anything less will have to stay on the right side of the law.



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As yet another racing game hits the streets – the streets of Monte Carlo that is – Laurence Scotford gets behind the wheel and prepares to qualify.

IT SEEMS THAT the people who manufacture coin-ops can't get enough of racing games – but while those folks are able to add to the realism by constantly producing bigger and better cabinets, the poor old home computer has to content itself by trying to squeeze extra gameplay out of the existing hardware.

This time , that task has fallen to Probe, the programmer of *OutRun*. The result is a test of Formula One driving skill over four different courses (France, Brazil, Spain and, naturally, Monaco).

THE MAIN RACE pits you against 15 computer-controlled opponents. A number of checkpoints have to be passed along each lap, making sure that your position is within the limit for each, otherwise you'll come to a premature end.

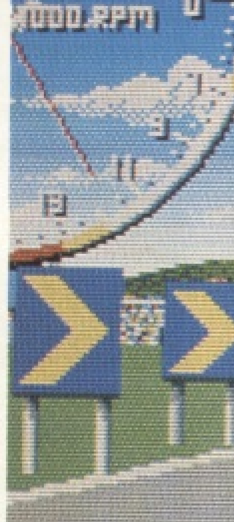





THE DIFFICULTY LEVEL is effectively decided when you determine your gear type. Automatic is for beginners, four gears is medium, while real men choose the seven-speed box.




EVERY SO OFTEN, a race takes place in wet conditions, making the road harder to handle, corners more difficult to take and, overall, driving much trickier.





IN THE TRADITION of all good race games, a qualification lap has to be run before you're allowed to enter the main race. Finish within the time limit (and without crashing) and your time is compared with the other drivers' supposed scores to determine your starting position.

uper Monaco GP

THE TOUGHEST COURSE of the four is, understandably, Monaco (above). So tough in fact, that it has to be raced twice to complete the game.

A FORMULA ONE car may be tough, but driving straight into a tree is enough to bring it to a sticky end. As bits of flying car fall about around your ears, your opponents speed by and you have to start from scratch all over again.

ST

WHY IS IT that computer-controlled cars never foul up? One thing that links all driving games is that, while your car struggles to avoid the barriers on a corner, your auto-opponent effortlessly glides by, changing lanes at will. This just adds to the frustration generated as you slip and slide, your position indicator rapidly turning into double figures. *Super Monaco GP* suffers on this count – but scores on nearly every other. This is one of the smoothest race games currently available (bar, possibly, *Indianapolis 500*). Despite some slightly blocky graphics and below-par sound effects, the effect of speed is nicely handled and is what rises it above the rest of the grid. The only other problem lies in the small number of tracks, but the challenge is enough that even these four should last for some time. The numerous options, such as mouse sensitivity control and gear-change facilities only add to the value, making this one of the best racing games available for some time.



THE GRAPHICS GAIN some realism and the sound is much improved, but otherwise there are no apparent differences between the two.



SORRY FOLKS, but a PC version hasn't even made it onto the starting grid. There are no plans at present – or, for that matter, in the immediate future – for any conversions.

SUPERCARS 2
Gremlin

AMIGA

PRICE	£24.99
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GRAPHICS	88%
SOUND	80%
PLAYABILITY	91%
VALUE	90%

OVERALL 91%

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Supercars 2

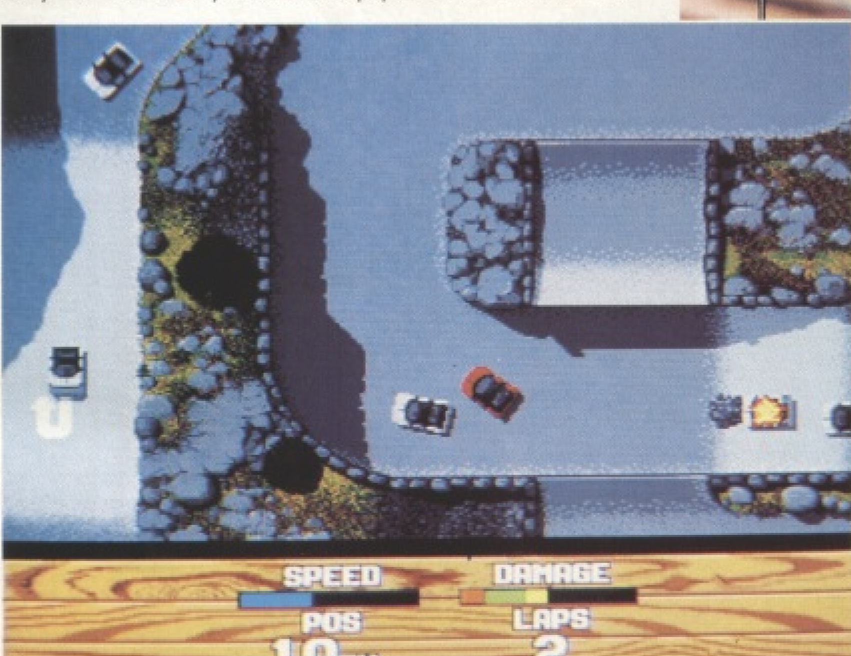
Brace yourself for a bout of high-speed thrills, as Paul Presley improves his track record.

YOU GREEDY LITTLE SPEED MONKEY! You've raced around the nine tracks of *Supercars*, but you still want more – you've driven three flashy sports cars, but you crave something better – you've caused havoc with the front and rear missiles, but you lust for weapons more deadly.

Well... you've got it.

Supercars 2, like the original, has been programmed by Shaun Southern (also responsible for *Lotus Esprit Turbo Challenge*). He's taken the features of the original and added 21 new tracks, five new weapons and one extra player.

Best of all though, a split-screen display has now been incorporated in order to add the joy and excitement that can only be felt when you smash up your best friend's car.

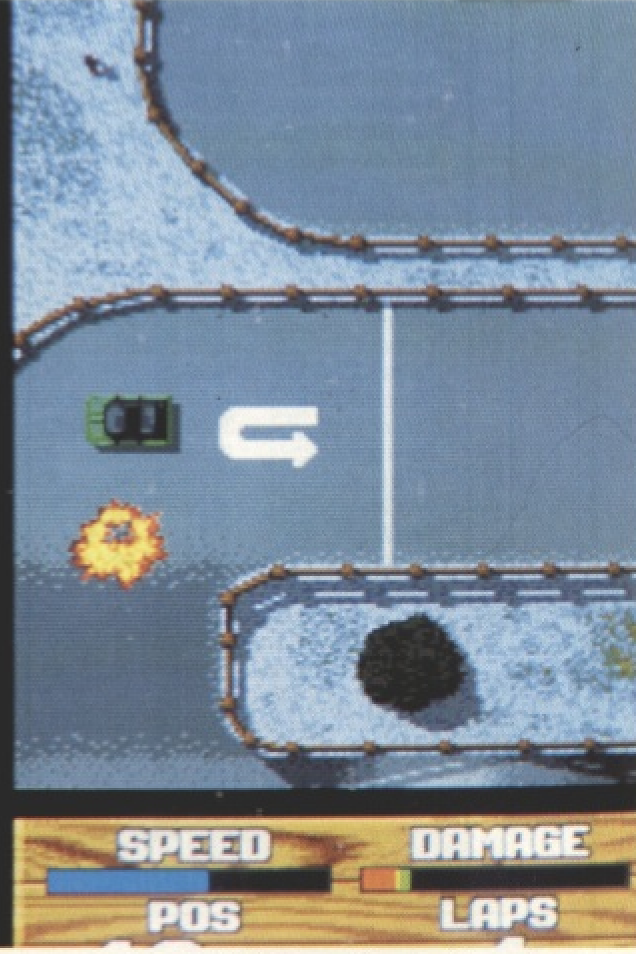


THE COMPETITORS LINE UP with their engines revving to the point of overload – a siren sounds and the mayhem begins. The beginning is a good time to test out your weapons, as the cars in front and behind are sitting ducks.



THERE ARE FOUR TYPES OF WEAPON AVAILABLE: homing missiles, front and rear machine guns and mines – all backed up by a protective shield. Each is accessed by pushing forward or back with the button depressed and all are pretty useful foı taking out whoever's bugging you the most.

cars



THE TWO-PLAYER FEATURE is the sequel's most obvious advance over the original. The screen is split in half and another colour is added to the track. The question is, will you and your friend remain friends for long?

MONEY ISN'T ONLY EARNED by winning races. You can also pick it up between games by talking to reporters about your chequered career. Be careful though, if you tell obvious lies they won't be quite so enthusiastic.

A FOOL AND HIS MONEY are easily parted – but it doesn't usually happen in the nick. Due to violent misconduct you're brought to the station for interrogation. Should your answers not meet up to their standards, it's time for a fine.

A AS WITH MOST GAMES which incorporate a two-player option, *Supercars 2* is most enjoyable when played with a friend. What's unusual though, is that it's still great fun as a single-player game. Despite the fact that the *Super Sprint* style has been milked dryer than an empty churn, Supercars 2 remains as fresh and as playable as when that first overhead racing classic wheeled itself into the arcade. The addition of weapons puts it more in line with Atari's *Badlands* than with other strictly racing romps, but what gives it that extra boost beyond the rest is the size of the track. The amount shown on the screen at any one time is just enough to allow for frenetic battles to be combined with controllable driving, even when the screen is split. Another outstanding element is how polished and professional everything looks – you'd be forgiven for thinking that Cinemaware had produced it (some of the between-level graphics are very close to *It Came From The Desert*). Supercars 2 may be using a tried and trusted formula – but it's using it brilliantly.

ST APART FROM THE DROP in the number of colours used for the backgrounds, there should be no changes from the Amiga version, so strap on your seat belts and hang on to your hats.



DEMAND WASN'T GREAT ENOUGH for the first *Supercars*, so no version ever appeared. Unfortunately, the same rings true for this sequel.

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THE PRICE IS RIGHT

Welcome to nostalgia city, as Paul Presley sifts through the latest in low-cost 'retrospective' software.

STAR QUALITY

***** **Excellent**
(Deserves to be part of anyone's collection)

**** **Good**
(Probably worth buying if you don't already own it)

*** **Average**
(Worth acquiring if it looks like your cup of tea)

** **Poor**
(Oh dear, this isn't really up to scratch)

* **Dire**
(Nobody's that desperate)

OPERATION WOLF

Hit Squad
Amiga/ST
£7.99

THIS IS THE GAME that launched a thousand arcade machines with guns on the front – and how thankful we all are for that.

Way back when this was just a dream in Ocean's eye, the biggest question that was asked was how it would fare without an Uzi bolted onto the front of your computer – and the answer was that it did quite well.

Basically, you're a man with a gun on a mission to shoot anything that moves – come to think of it, even if it doesn't move it's a good idea to shoot it just in case.

Since its release, *Operation Wolf* has been overshadowed by both its older brother – *Operation Thunderbolt* – and countless other clones, all of which added something new to take the idea one step further.

Even so, at this price this is well worth thinking about. And I for one can't wait for the reappearance of Operation Thunderbolt.

****

DEFENDER OF THE CROWN

Mirror Image
Amiga/ST/PC
£9.99

Ah yes, we all remember the packaging with the most anatomically incorrect woman since Sam Fox. Couple that with some ground-breaking graphics and a simple, yet challenging, strategy game and you've got a product that's going to sell to the masses.

When *Defender Of The Crown* was first released it was considered revolutionary – nowadays, however, it's been surpassed by games like *Rocket Ranger* and *It Came From The Desert*.

Despite that, it's still a good romp: raiding castles and competing in jousting tournaments is good enough fun in itself, while the blend of strategy and arcade action is just about right to cater for all tastes.

Although the movie-style sequences are still this game's strongest points, the whole package is definitely worth a look, especially at the new asking price.

****





FORGOTTEN WORLDS

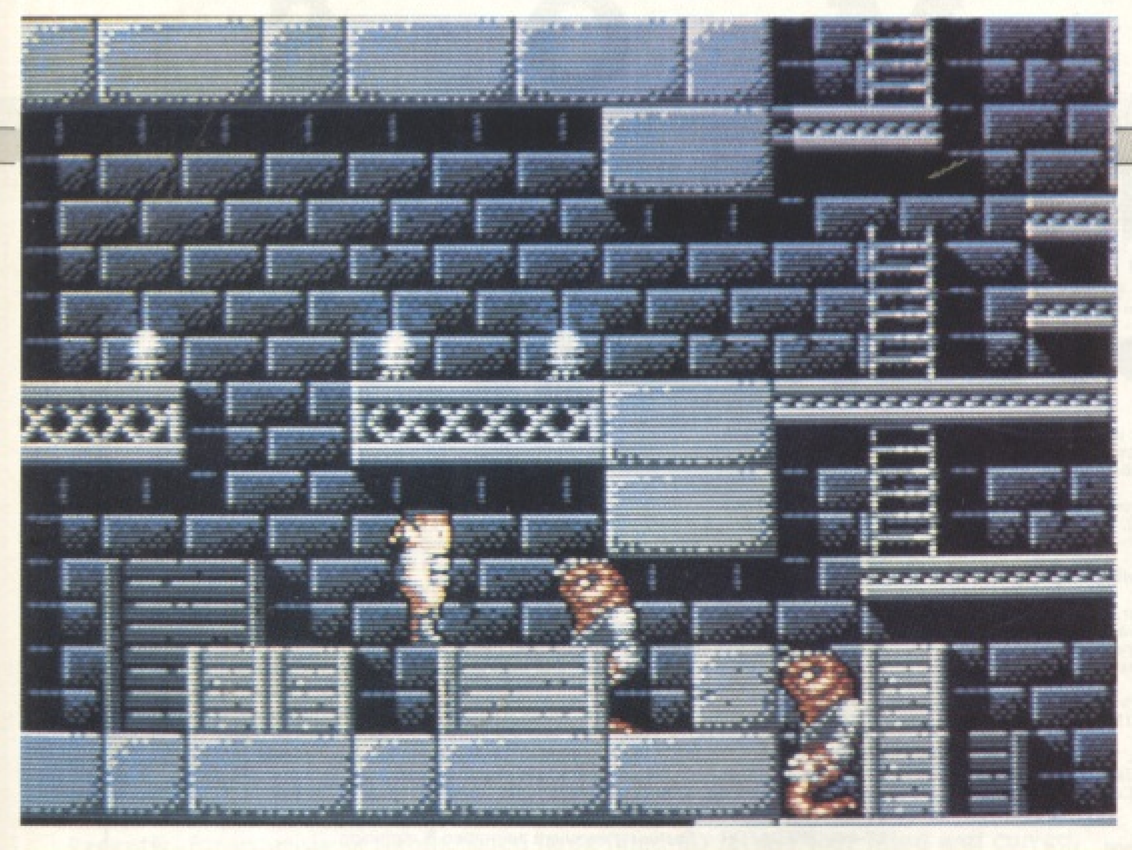
Kixx
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£7.99

THE EVIL GOD of destruction has decided to destroy all known civilisation – but then don't they all. To stop him, the people of the world combined all their thoughts and created two super warriors – that's you and one of your mates.

Forget the plot, this is all just a big excuse for some mindless blasting with beefy weapons. At the time of its release, the Capcom classic was highly praised, but it doesn't quite manage to hold its own any more.

The strange rotational movement takes some getting used to and the sprites and backdrops are beginning to look pretty crude compared to some modern-day harbingers of death. However, for the price it's not bad and as two-player action goes, it's likely to keep you amused for a couple of hours at a time.

***



SWITCHBLADE

Kixx
Amiga/ST
£7.99

DON'T THINK FOR a minute that the appearance of *Switchblade 2* (see page 63) detracts in any way from this release – these are two very different games.

The original owes more to *Rick Dangerous* than anything else (hardly surprising when you consider that both games are by the same programmer) as it follows the adventures of Hiro and his quest to destroy the evil Havok.

This involves the player cutting a path through a futuristic underground city, battling robots and mutated monsters, searching for the 16 pieces of the Fireblade. The whole game feels very much like a Japanese comic-book and, as such, works beautifully.

This is definitely worth snapping up as soon as you see it, especially with the superlative sequel having just been released, it makes a nice double pack.

*****

SPEEDBALL

Mirror Image
Amiga/ST/PC
£9.99

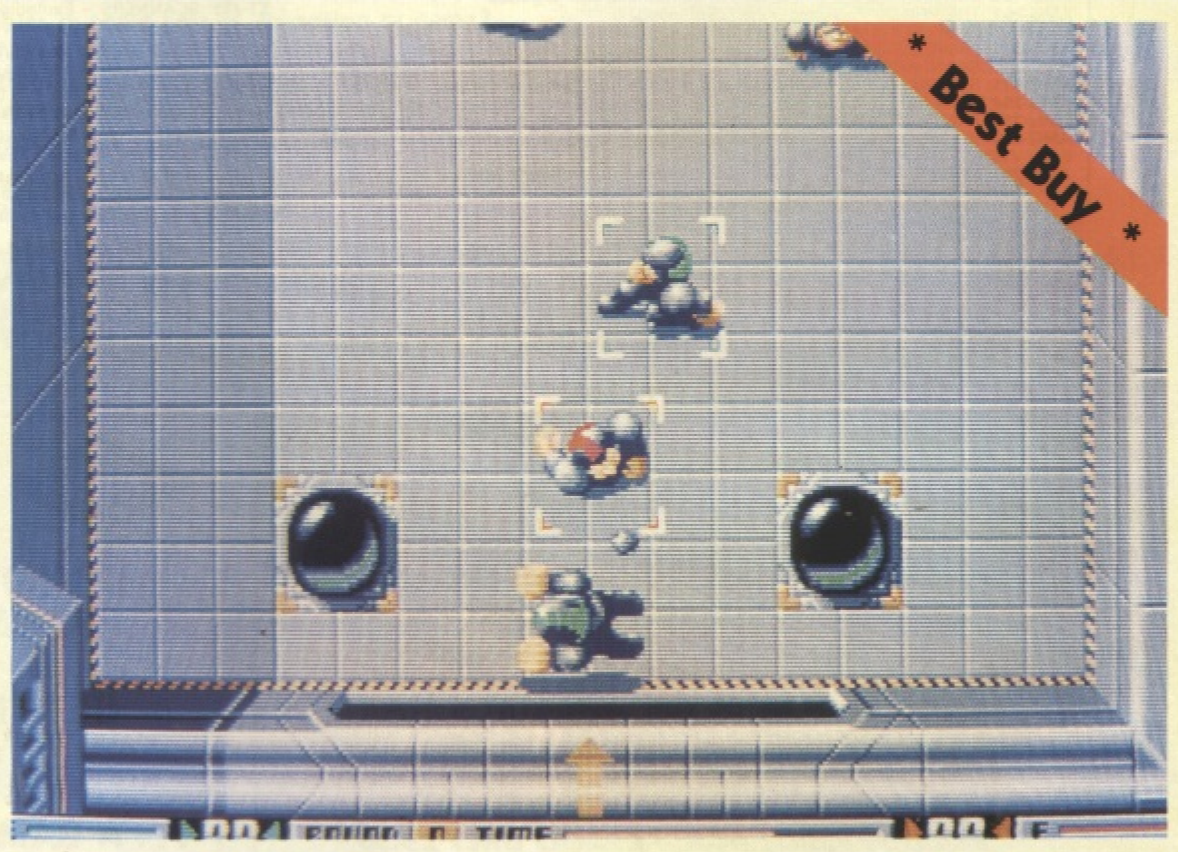
THE ONLY TIME that the *Speedball* leagues disappeared from *The One*'s office was when the original *Kick Off* appeared. Before that you couldn't get near the monitor for the metallic sounds of player crunching into player.

Now that its reappeared among the first re-releases on Mirrorsoft's 'retrospective' label, it looks as though those days may be about to return.

For the younger generation who may have missed the original (and subsequently wondered what all the fuss was when *Speedball 2* arrived), Speedball concerns itself with two teams of heavily-armoured men beating each other up – and occasionally trying to get the ball in their opponent's goal.

Speedball is one of those classic games whose attraction never really fades – and despite the sequel's obvious advantages, there are still some who will find pleasure in re-living the 'old days'.

*****





DALEY THOMPSON'S OLYMPIC CHALLENGE

Hit Squad
Amiga/ST
£7.99

NOBODY WAGGLES JOYSTICKS ANYMORE. Not only does it look obscene, but it also tends to wear out more joysticks than an EMAP *Kick Off* championship. Add to that the fact that Daley Thompson is about as 'in' as Showaddywaddy and you begin to marvel that this Olympic Challenge ever saw the light of day again.

The challenge is made up of the 10 decathlon events plus a 'training camp' section. A healthy dose of joystick waggling makes Daley run the 100m, fly over the pole vault and lift weights in the gym.

The whole genre is well past its sell-by date now (Epyx having produced the last decent multi-event game in *California Games*) and with Daley himself not having surfaced for a number of years, and the next Olympics well over a year away, this isn't exactly a sure-fire hit.

**

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Imagine a world beyond our own. A world where graphics, music and animation spring to life from the minds and hearts of creative coders. A world that pushes the Amiga and ST to their limits. You are not imagining, you have just entered...

THE DEMO DOMAIN

THERE'S A LOT of talent out there – just look at the graphics used in any scrolling message to see what's possible. The trouble is that demo programmers seem to use their talents to do nothing more than saying a few hellos to their friends.

Recently, for example, a scroller used large filled-3D letters that tilted and curved, how hard would it have been to use those graphics in some sort of animation or game?

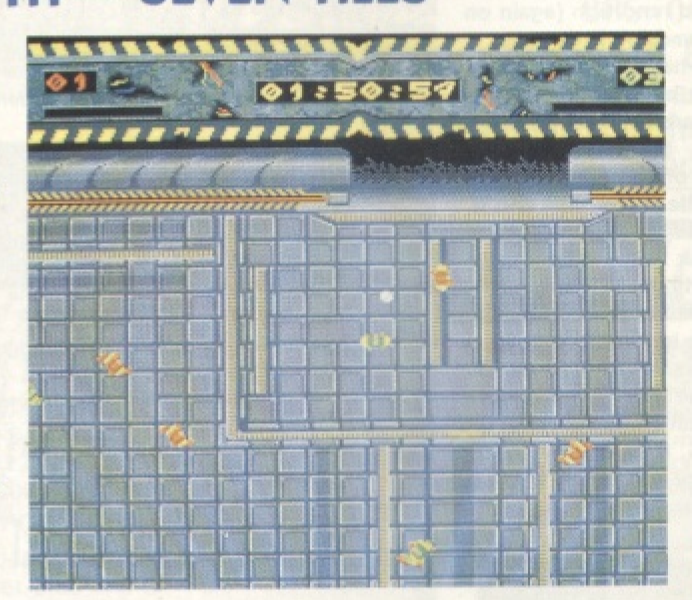
Demoland is often a good starting point for future game designers, but what major software house is going to spend time wading through a list of greetings? Create something dynamic in a demo and who knows where it will lead? The challenge of creating the graphics for a future *Midwinter* perhaps? Let your creativity flow...

PICK OF THE MONTH – SEVEN TILES

AMAZING, A *SPEEDBALL* 'TRIBUTE' that's almost as playable as the game it owes so much to! *Seven Tiles* from N.B.S. (disk G199) is one of the most addictive Public Domain games yet. For just £1.25, Amiga gamers can have almost unlimited fun, excitement, 22 players a side (that's right – 22 players!) limited 'speech' and a Jean-Michel Jarre intro screen.

Briefly (and that's just about the only way to describe them) the rules are: pick up the ball, run towards your opponent's goal and throw it in. If your opponent has the ball... get it off him in whatever way you see fit.

Simple, yes – but it's loads of fun. Get it while stocks last.



GRAPHICS

STILL LIFE TAKES on a new meaning this month with three disks worth of Amiga digi-pics of the deliciously huggable Audrey Horne – forces' sweetheart and fragile heroine of the glorious *Twin Peaks* (right) – two of fashion models wearing various swimsuits (titter ye not!) and another packed to its limit with photos of Leeds United players taken from ITV's *The Match*. Which would you rather spend time watching?

Back in more familiar territory comes the *Amiga Horizon* demo containing a particularly impressive ray-trace, coupled with some filled 3D and another dose of Jarre, more turtles (aren't they slightly passé now?) and an ST disk full of graphical delights from Total Vision.





GET YOUR GLASSES READY for a 3D extravaganza (above) on the *Amiga Horizon* demo, while *Chaos Rock* (right) might be suited to shades.

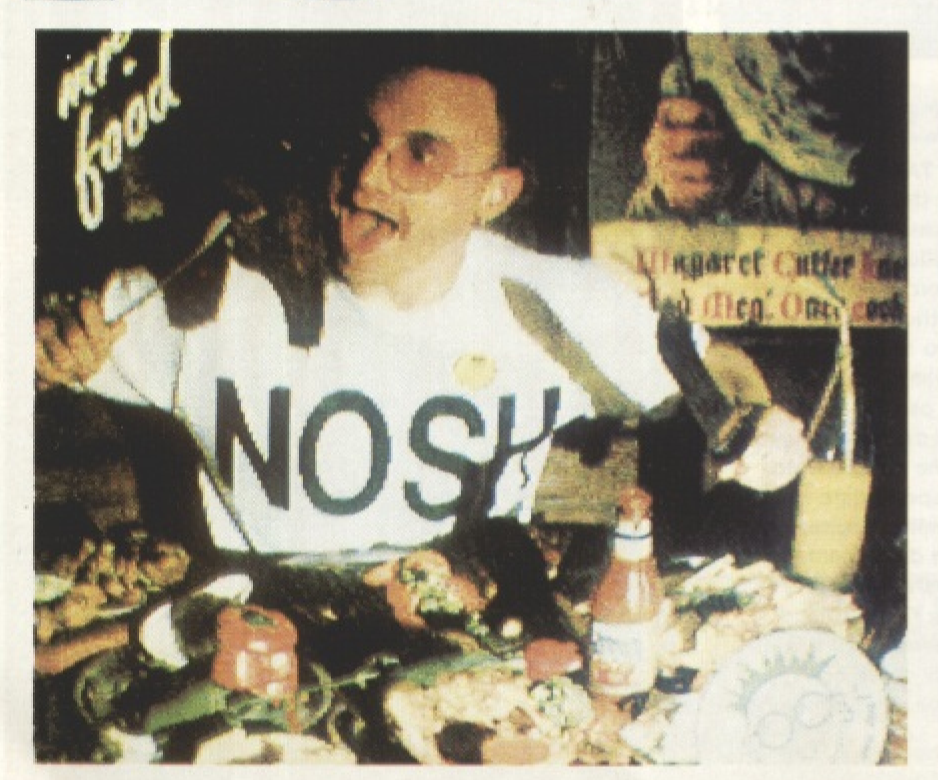
SOUND

VANILLA ICE FANS with a twin-drive 1Mb Amiga (does such a person exist?) can treat themselves to a sampled rendition of *Ice Ice Baby*. Although the quality isn't wonderful, it's probably just as good as the real thing anyway.

Moving right along, Mr. Food (below) is a Geordie who, appropriately, loves food. His Northern pals at Seventeen Bit offer a digitised rendition (again on the Amiga) of an amusing little tune, detailing exactly what the canny fellow "had to eat before me tea." Charming!

However, there are two real prize picks this month – the first being a three-disk version of Bart Simpson's *Do The Bartman*. Excellent sampling and if you don't mind a slight gap in the music between disk swaps then it's capable of supporting single-drive Amiga – despite what the text says.

The other biggie is for rock n roll fans. *Sonix Progressive* contains 82 to 92 minutes (depending on your drive) of digitised 'CD-quality' music collected from across the US. Nice quality and oodles of lastability too – you know it makes sense.



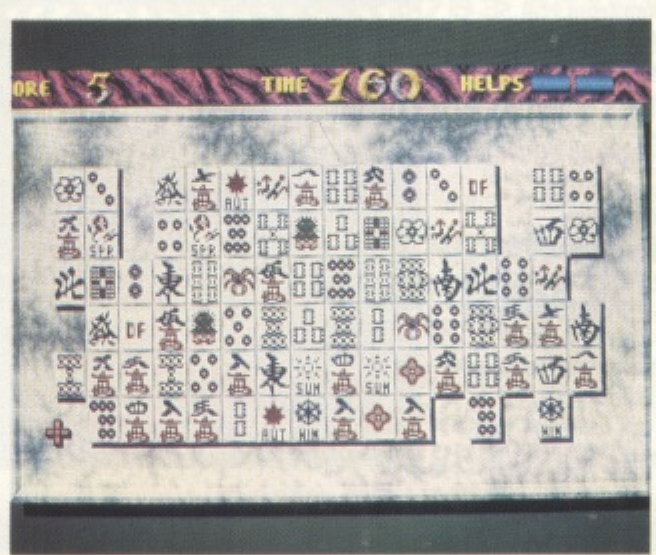
GAMES

ARE YOU A LAMER? Delta Force asks this rather odd question on the *Syntax Terror Demo*. It's a short quiz asking questions that every good demo coder should know the answers to. If your score isn't high enough at the end then you're proclaimed – in digitised speech – a lamer. Hilarious... sort of.

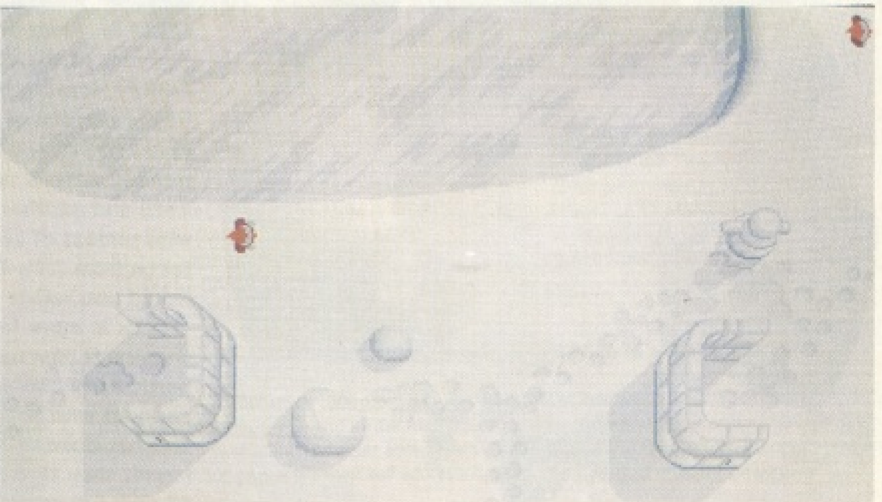
There's also a nice *Mah Johng* variant in there called *Match-It*. Other greats this month are the *Snow War* part of the Seventeen Bit Intros No. 52 and *Wacco In Wonderland*, a horizontally scrolling platform game with some of the cutest characters for ages.



IT'S NOT QUITE ALICE – *Wacco In Wonderland*.



MATCH-IT: going out in tiles.



WALK OUT TO WINTER with Seventeen Bit's *Snow Wars*.

WHERE TO GET 'EM

PICK OF THE MONTH
Seven Tiles (disk G199) is available from:
N.B.S.
132, Gunville Road,
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Audrey Home Pictures (disks 830, 831 & 848), The Models (839 & 840), Leeds United (845), The Horizon Demo (832), Vanilla Ice (828 & 829), Mr. Food (846) and Snow War (834) are available from:
Seventeen Bit Software
PO Box 97,
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The BartMan Demo (disks 1211, 1212 & 1213) and Wacco In Wonderland (disk 1209) are available from:
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The Lamer Test and Match-It are on disk DEM G36 and are available from:
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The Turtles Demo (disk 388) is available from:
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Sonix Progressive is available from:
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Sussex

DEMOS

CUTTING CORNERS

After too long an absence, *The One* goes back to the arcades as John Cook test drives a motorcycle racer so realistic that you may need leathers...

GP RIDER

Sega

If it can be done with sprites (and sometimes even if it can't), then Sega can do it. And what's more, these sprites are at their best when applied to fast-moving racing games – as this realistic motorcycle simulation takes little time to prove.

Its features include amazingly smooth scrolling, great new gradient effects and – most importantly of all – it's the first motorcycle game that lets you race against another human player.

Combine this head-to-head excitement with a superb implementation and ultra realistic bike handling and the result is something well worth major coin investment.

Because *GP Racer* is something more than a straightforward 'open the throttle and throw it around' affair, here's an in-depth, corner-by-corner assessment of the track, which should improve your performance – and give you an edge over the rider in the seat next to you.

THE SET-UP

Before you begin, make a choice between Manual or Automatic gear changes. It's best to use Automatic until you get a feel for the track, but remember that the full power of the six-speed gearbox (operated by simple up/down buttons situated on the left twistgrip) can only be brought into play in Manual mode.

During a two-player race, keep an eye on your opponent's progress by either snatching glances at the map display at the bottom right of the screen or by keeping an eye on the bike icons at the top.

Now the lights turn from amber to green, you open the throttle and you're off. Listen to the engine, move up through the gears and by the time you reach fifth you'll be heading for the first...

CORNER 1

Coming into the corner, change down to fourth and lean in hard, trying to clip the apex of the bend. Just past the apex, change back up through fifth into sixth and begin to line up for the second.

CORNER 2

Swing right, once again clipping the corner, and as you lean hard left to avoid the bales, change down to fourth to bleed off some speed.

CORNER 3

Keep the throttle wide open and aim to hit the apex, leaning right, just as you change up to fifth. As you zoom under the bridge you should be in sixth again, lining up for corner number four, just a blip to the left.

CORNER 5

This needs a little more respect than the last, so throw it down into fourth and take it wide, leaning hard left and aiming for the second left in the complex. By the time you hit the apex, you'll be changing into fifth – slow in, fast out.

CORNER 6

Leading up to this is a long straight – open it up in sixth and keep your head down to cut the wind resistance! Take this one flat out and prepare for the hairpin.

THE REALISTIC MOTORCYCLE hardware can only add to the atmosphere.



CORNER 7

Coming into the hairpin, start wide and move down to third, heavily leaning to the left and accelerating up to fourth immediately after the apex – use the whole width of the track.

CORNER 8

This S-bend can be flicked through in fourth – change up into fifth as soon as you come out.

CORNER 9

All that's left now is a deceptively slow right-hander leading up to the straight. Hit sixth, but very importantly, halfway through slip down into fifth: attempting this seemingly easy curve flat-out will cause you to hit some bales rather spectacularly! As soon as you straighten up, hit sixth and zoom through the Start/Finish line – and then do it all over again.

To qualify for a Grand Prix, you have to finish four racing laps within the time allotted (extra time is awarded for completing each lap). The computer opposition isn't that aggressive, but get too close and you could be bumped and thus lose valuable time. Incidentally, this is one game where the computer riders do occasionally fall from their seats, with pretty spectacular results.

THE REST

ROBOCOP II

Data East

This is an uninspired follow-up to the original arcade smash. A few bells and whistles have been added, but although the sprites are bigger than last time out, the overall graphic quality is lower. You'd have to be a real fan to get much out of this.

CAVEMAN NINJA

Data East

A cutesie 'jumpy-jumpy' game which uses some good graphics and neat comic touches to overcome the unoriginal gameplay. Worth a try or two (or three...).

BE A QUARTERBACK

You've tried coin-op basketball, now try your luck on the gridiron. Yep, it looks easy, but after a few goes you'll probably realise why the top US quarterbacks earn millions.





RAD MOBILE

Sega

Another epic driving game from the uncrowned king of the genre – this time employing some astonishing effects, but little or no gameplay. Some will enjoy it because it's loud and colourful, but afficionados will stick to *GP Rider*. Hopefully Sega will use the technology developed here to come up with something worthwhile later this year.

THE ART OF STR

PART II – POST-WAR MAN

In the second of our series on the development and use of military tactics, Matthew Stibbe examines the use of strategy since 1945.

"Damn the torpedoes, full speed ahead."
Admiral Farragut, 1892

Superpower confrontation and the nuclear arms race have been the most important features of the postwar landscape. In itself, nuclear strategy is an arcane and morbid science, but the threat of nuclear war has loomed large over all other types of conflict.

This month, we'll first deal with the nuclear balance and then study various modern-day strategic issues in that context. We'll also be taking a look at five games to simulate some of these issues: Command HQ, Balance Of Power, Red Lightning, Harpoon and M1-Tank Platoon. These games range from simulating global grand strategy, to tank-on-tank tactical battles.

Nuclear weapons are total war taken to its logical (and horrific) conclusion. Use of these is constrained by morality, convention, law and – of course – the threat of a reply in kind. If one can accept the paradox that nuclear weapons only exist to prevent their use, then it's possible to argue that this balance of terror has kept the peace for 40 years.

Since the early '60s, this has rested upon the idea of mutually assured destruction in case of an all-out strategic nuclear attack by one or other superpower. Neither could attack the other without risking an annihilating retaliatory salvo. Although there's not been a nuclear attack since 1945, the threat of it is a major factor in nearly every strategic decision.

In the '50s and '60s, the limitations of delivery systems meant that nuclear weapons had to be based near their intended target. This implied an important territorial imperative which led to crises over Cuba and Berlin. This, the Russian military predominance in central Europe, and the need to acquire and maintain geopolitical influence (for example in Afghanistan or Vietnam) were perhaps the three most important factors governing grand strategy since the war. All are brilliantly simulated in Chris Crawford's Balance Of Power.

As the war in the Gulf has just demonstrated, technology has changed the very nature of warfare. Guided missiles, smart bombs, and anti-missile missiles have transformed the exchange of combat. Carriers, long-range aircraft, and air mobility have undermined the classic requirements of strategy – position and surprise.

Other requirements remain, once again as demonstrated in the Gulf. General Schwarzkopf was able to achieve operational surprise through the use of sophisticated deception techniques. For example, long after the 1st Armoured division had moved West, tapes of British exercises were played in the East to confuse anyone who was listening.

Also, the 'long left hook' through Southern Iraq was a classic flanking manoeuvre on a grand scale. The objective was clear and the logistics, planning, and command of the force employed was effective. The Gulf war can be simulated using UMS II and Intergalactic's optional 'Desert Storm' scenario disk.

Nowhere has the development of missiles been more important than in naval warfare. World War II battleships had ranges that could be measured in tens of miles, whereas a cruise missile can fly for hundreds of miles and then fly in through a given porthole of a ship. A

RED LIGHTNING
SSI

World War Three was (and to some extent, still is) a horrifying concept. Red Lightning simulates the unthinkable – a modern European war. Given what happened in Iraq, it's clear that a clash of arms in central Europe would have been apocalyptic, even if it had not gone nuclear. Luckily, the danger seems to have faded.

SSI is well-known for detailed and complex military strategy games – and this is no exception. One of the main benefits of a computer game is that it can liberate the player from the tyranny of rules: Red Lightning succeeds in hiding the rules, but fails completely to hide its complexity. Detail and intricacy must be complemented by good gameplay. Furthermore, they should be optional – the player should have the option of playing a simple game. Chess is a good example of a complex game arising out of simple rules and good game balance. Chris Crawford's games offer different difficulty levels. Red Lightning's information overload is made worse by the awkwardness of the user interface.

On the plus side, the manual is well written and provides a lot of useful information. The game's complexity ensures an accurate simulation. The 'AI' is strong, and is capable of challenging all but the very best human wargamers. To be fair, this should be compared to table-top boardgames: and it looks very good in comparison – it's quicker, smarter, and easier to pack away. In comparison with the best computer strategy games though, it's slow and limited.

"An army marches on its stomach."
Napoleon

COMMAND HQ
Microplay

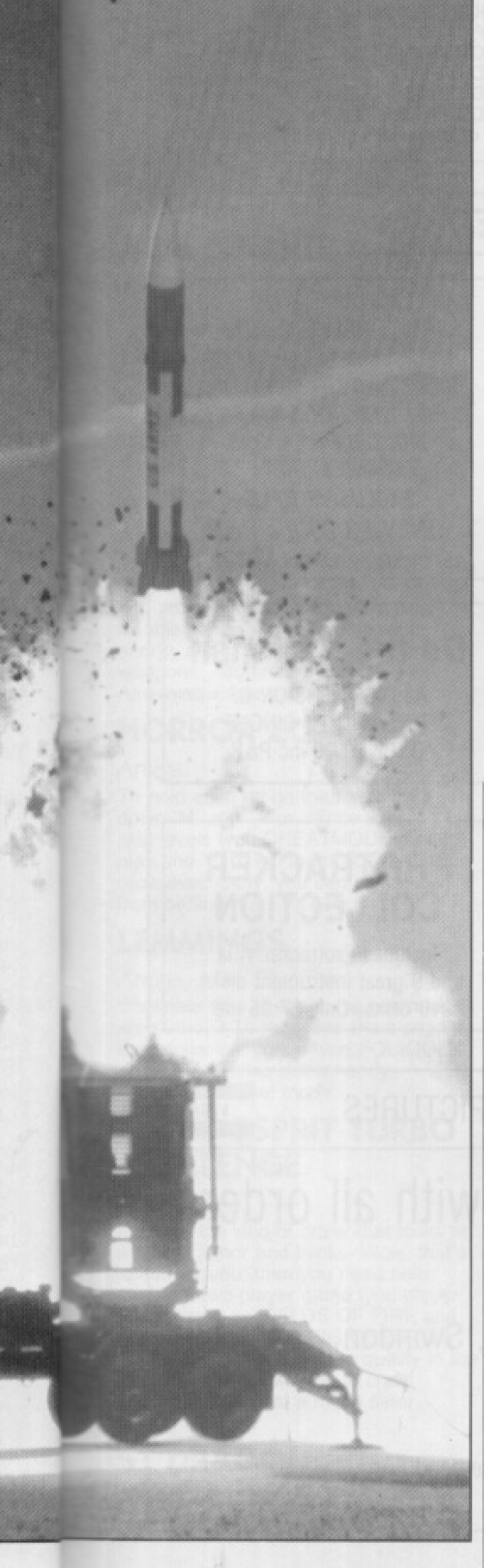
This is a real-time global wargame with several things to recommend it. Firstly, it was written by Dan Bunten, who wrote the old classic, M.U.L.E. Second, it's fast, furious and – above all – fun, while keeping a strong strategic element. Third, it has a two-player and modem-play option.

On the downside, playing against the computer can be a little disappointing because it has all the intelligence of a lobotomised monkey on the lowest levels and too much money and arms on the highest. Nevertheless, this is ground-breaking because it makes high strategy more fun than Space Invaders.

It's worth noting that only the early versions of the game provided this very poor computer opponent. The latest revision (as of 1/3/91) is infinitely better. It simulates four scenarios, 1914, 1939, 1986, and 2020. Broadly speaking, each of the three 'historical' scenarios is accurate, while the fourth is understandably speculative. Although the game mechanism is similar throughout, each scenario offers unique challenges.

From a strategic point of view, Command HQ neatly illustrates the importance of information and surprise (last time I launched a surprise attack on Saudi Arabia because I knew the enemy was occupied in Europe for example), and the combination of air, land and sea power and the relative strengths of each in different circumstances. The gameplay has been very carefully thought out to make it as simple as possible to play, while ensuring that every move is a strategic challenge.

RATEGY ANOEUVRING



missile-armed submarine can launch intercontinental ballistic missiles from almost anywhere in the world. Naval warfare has become similar to two men in a dark warehouse equipped with torches trying to kill one another with darts.

Still, even despite air transport, sea lanes are vital for moving heavy equipment, armour and ammunition. Sea control, power projection and the hunt for enemy submarines are the prime objectives of a modern navy.

The development of tanks has transformed warfare since the '40s. The Americans' drive to design improved tanks during World War II led to the production of superior tanks in the postwar period. The M-60 series, produced from 1960 to 1983 (and still in use) was developed from the M-48, a WWII tank design.

The M-1 Abrams, the US' main battle tank, has Chobbham armour – a ceramic and steel sandwich. Its laser rangefinder, coupled with sophisticated fire control, gives it the ability to shell targets at ranges in excess of four kilometres, although the optimum range extends to about two and a half. America has over 7,000 M1s. This tank is the subject of Microprose's M-1 Tank Platoon. The British equivalent is the Challenger, while the Russians have the T-80.

Development in tank technology has been paralleled by the development of armoured personnel carriers (APCs). Originally little more than battle taxis, these have evolved into mini-tanks and form a vital part of any battlegroup. The current US APC, the M-2 Bradley, carries six infantry and a crew of three, and is equipped with a 25-mm cannon, anti-tank missiles and sophisticated targetting equipment. The English equivalent, The Warrior, is similarly equipped.

These new weapons have increased the speed of manoeuvre, allowing rapid changes of strategic focus and blitzkriegs that last for days rather than weeks. The Yom Kippur and Six-Day wars set the precedent for what has been called the 100-hours war.

Next month I'll be taking a closer look at World War II and reviewing Rainbird's multi-purpose wargame program, UMS II.

BALANCE OF POWER – 1990 EDITION
Mindscape

Programmed by Chris Crawford, this classic simulation of '80's superpower confrontation was painfully topical at the time of its release, although it has since lost some of its sting.

The player chooses to take control of either the United States or the Soviet Union (two-player games are also possible), with both sides aiming to maximise their international prestige at the least cost, while avoiding forcing a crisis with the other.

Advantage is gained by making allies, destabilising enemy client states and even direct military action. The problem is that the opposition tries to stop you doing these things, because one side's success is the other's failure – it is a 'zero sum' game.

Difficulty ranges from Matthew Stibbe (very simple) to Henry Kissinger (very difficult) according to the parameters set at the beginning of the game. The are two end results of a game of Balance of Power – either death by nuclear war or survival. Given the alternatives, the score seems a little irrelevant. A good score represents either recklessness or a talent for brinkmanship.

This game is unique and absorbing, albeit difficult to master – it's worth buying if only to marvel at our survival. There's little direct military action involved: what's there is abstracted to different levels of 'intervention' in different countries.

Balance of Power, as its name suggests, is mainly about superpower relations. However, the player is required to balance practicality against ambition, and long-term goals against expediency, so there is a strong element of strategic thought necessary.

HARPOON
360 Pacific

Harpoon is a simulation of modern naval combat based on the board game of the same name. It succeeds in eliminating all the hassle of a board game while keeping the attention to detail and gameplay.

It is possible to play the game without knowing all the details of naval warfare, although the manual is very helpful in explaining it, thanks to the clever user interface. Fortunately, all the information and all the rules of the original board game are there, just under the surface.

One of the games best features is the on-screen encyclopedia of ships and aircraft. The game comes with one 'Battleset' which supplies a map, and details of the relevant units, but it is possible to buy additional battlesets, and even a battleset editor.

My collection includes 'Greenland-Iceland-UK' (which comes with the main program), 'North Atlantic Convoys' and 'Mediterranean'. Falkland and Pacific sets are planned.

Although a classic wargame in every sense, this still manages to recreate the tense atmosphere of warfare very effectively. Wailing sirens accompany incoming missile attacks, enemy planes sneak up on carrier battle groups and your bases are attacked.

A typical game lasts for about two or three hours – and you certainly won't be bored. The immense detail of the simulation allows the player to endlessly experiment with different strategies and tactics. Power projection by several carrier battle groups into the Barents Sea is a favoured strategy of Pentagon planners. I wouldn't be surprised if they use this game to see what would happen.

M-1 TANK PLATOON
MicroProse

This combination of first-person tank simulation and tactical level wargame simulates a platoon of M-1 Abrams tanks fighting in Europe against Soviet armoured units.

Here, the emphasis is definitely on simulation: the player can take command of an individual tank and even take up the position of one of the crew – gunner, loader, commander or driver. Other positions and other tanks are controlled by the computer on your behalf.

The action is fast and furious, while the 3D graphics from each of the crew positions is excellent. Sitting in the commander's cupola and swinging the turret around to see other tanks around you in formation while a helicopter glides overhead, genuinely gives you the feeling of actually being there.

Waiting behind a hill line, in a 'hull-down' position and seeing Russian tanks advancing certainly brought butterflies to my stomach the first few times I played the game. Added to this, there's a serviceable tactical simulator, which gives the player command of several units – helicopters, Bradley AFV's (Armoured Fighting Vehicles), and other tanks – on a map.

The fascinating thing about this game is the combination of tactical manoeuvre on the map and individual tank tactics from a commander's view point. The importance of surprise, or of outflanking the enemy, is clear when not doing so can mean the loss of your tank! Equally, it's important to make sure that each tank in the platoon is parked in the correct position, or moving in the most appropriate tactical formation.

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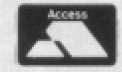
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A huge thanks to all of you out there who responded so willingly to last month's request for even more cheats, hints and tips – the postbags have been bulging impressively ever since. Remember, there's a prize on offer for anything we use, so keep on sending them in. Also, if you have any requests, or if you're stuck on a particular section of a game, drop us a line at the usual address and we'll see if we can help out.

Here's a few that we received since last issue...

E-SWAT

Amiga

99 credits would make life a little easier on the streets. Pause the game and type JUSTIFIED ANCIENTS OF MU MU. The screen will flash and the credits are yours. Now you can go do it to them before they do it to you.
FROM: Richard Bamforth and Nathan Spencer, Halifax.

JAMES POND

Atari ST

Now pay attention, double bubble seven. When your mission starts, type MR2. An angel should appear and you won't die. Got that? Good, now this coffee mug may look normal but it does in fact contain a mini-nuclear submarine...
FROM: Adam Dubock, Banbury.

AWESOME

Amiga

To become a lean, mean fighting machine, hold down '+' on the keypad and press 'Fire'. Then, during play, 'F1' disables enemies, 'F6' replenishes energy and '1-10' gives you different weapons. Altogether now... Aawwwsssoommmeee.

HORROR ZOMBIES

Amiga

To help ease up on the terror hold down 'M' and '.' for infinite lives. To skip levels type CHEATMODE during play and 'F10' will then take you to the next level. Okay, you can come out from behind the sofa now...

LEMMINGS

Amiga, Atari ST

Obstinate little chaps these Lemmings, aren't they? To help stop them popping their collective corks, type FQUIGGLY on the title screen for a handy anti-suicide cheat mode.

LOTUS ESPRIT TURBO CHALLENGE

Amiga

If you're the kind of driver that looks at a Morris Minor and thinks 'Wow, that's speed for you' then you need help. During a two-player game type player one's name as FIELDS OF FIRE and player two's as IN A BIG COUNTRY. This eliminates the lead to qualify in the Top Ten and allows you to crawl around the track at a much safer speed.

ST DRAGON

Amiga

Who says that too much coffee is bad for you? Hold down the left mouse button while loading the game (or press Caps Lock during play), type DECAFFEINATED and press 'Return' for infinite lives.

SLY SPY SECRET AGENT

Amiga, Atari ST

Are your espionage antics awfully 'ard? Enter 007 as the code and type SHAKEN NOT STIRRED during play to ease up the enemy's efforts.

TEST DRIVE 2

Amiga

With petrol prices rising all the time, wouldn't it be handy to stock up now? Type GAS at any time during play and you will be taken to the next gas station. Fill 'er up.
FROM: Daniel Higgins, Aberdeen.

TREASURE ISLAND DIZZY

Amiga

I wish I could fly, way up to the sky – but I can't. You can now by typing ICANFLY at the start of the game. Keep pressing up and you will soon be soaring with the best of them.
FROM: Sam Squires, Reading.

TORVAK THE WARRIOR

Amiga, Atari ST

Still need more practice with that axe? Type CHEAT on the high-score table followed by as many full stops as possible. Then, during play, press '1' to '5' to skip levels.
FROM: Tom Morgan, Tenby.

CRACKDOWN

Atari ST

If those damned, elusive timebombs are proving to be too tricky to find, then pause the game and type in SMURF. 'F1' will then give player one infinite credits, while 'F2' does the same for player two.

MIDNIGHT RESISTANCE

Atari ST

Resistance is useless. Well, not quite. Pause the game by pressing 'F10' and type in OPEN THE DOOR HAL. This will give you loads of strength. Type SAMANTHALYON for infinite credits and lives. Now, resistance isn't quite so useless after all, hmm?

X-OUT

Atari ST

Keep getting killed by marauding aliens? A quick trip to the corner shop is in order. Buy the shield then throw it away instantly for 500 points. Keep doing this and you'll soon have enough money to buy that mega-death kill-o-zap gun.
FROM: Scott Wills, West Midlands.

DOUBLE DRAGON 2

Atari ST

Despite the fact that only one can have the girl, Jimmy and Billy Lee have to work together to activate the cheat mode. Start a two-player game then press both fire buttons and 'ESC' for infinite credits. This does make the fight at the end a little tricky though.
FROM: Ben Bright, Northwich.

SHADOW WARRIORS

Amiga

When you reach the continue option screen and, if after the word credit, it says '1', start tapping the '1' and '2' keys alternately, all the way through the change disk prompt until both men fall from the sky. This gives you infinite lives.
FROM: James Poole, Somerset.

NINJA WARRIORS

Amiga

Make things easier by holding down 'ALT' and typing one of the following:
MAY THE FORCE BE WITH YOU – infinite energy WARP FACTOR ONE MR SULU – level warp using 1-16
GENESIS OF THE DALEKS – photo-negative screen mode
SKIPPY – makes the enemies bounce
MONTY PYTHON – enemies come on backwards

SPHERICAL

Amiga

Harrison Ford might not have had much to do with the game, but he plays an active role in the cheat mode. Type BLADERUNNER on the title screen to allow you to skip levels by pressing the required number.

GHOSTS 'N' GOBLINS

Atari ST

Where it comes from is a mystery, but what it does isn't. Type DELBOY on the title screen for invulnerability. Spooky.

SUPERCARS

Amiga

Ever wanted to be a millionaire? Entering your name as RICH doesn't quite give you a million, but it does give you $500,000.
FROM: Charlie Amey, Kent.

CONTACTS

Are you one of those people that can complete a game just by looking at the box on the shelf? Does the list of games you've clocked make *War And Peace* look like an NHS pamphlet? Are you willing to offer your vast gameplaying knowledge to the rest of mankind? If so, we want to hear from you.

If you don't mind gamesplayers writing and phoning at all hours of the night, asking how you find the Mystic Sword of Zu to kill the mega-toaster on level five, and if you want to see your name in print then send us a list of your conquests, along with your name, address, telephone number and computer. Tell us when the best times to call you are and any other special requirements you have and we will set you up as a lifeline to the world, in return for which you will receive a free piece of software (tell us what you want!).

Send everything to **Contacts, The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.**

Once again, those canny contemporary coders, the Bitmap Brothers, take you through the dos and don'ts of their absorbing arcade adventure. This month Level Four gets the once over...



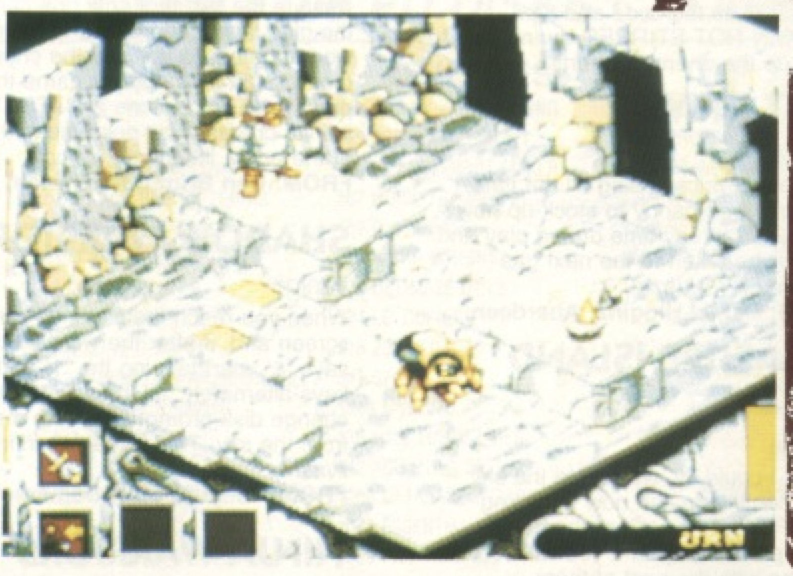
Cadaver

The fourth level of Castle Wulf was the King's residential floor and includes bedrooms, kitchens and libraries. However, much of it has now become very bizarre, as a host of demons have taken up residence here at Dianos' bidding. The aim of the level is to get four gold keys which will allow you to reach Level Five.

A quick note on the demons. These ungodly creatures must firstly be made vulnerable to attack. If there is a red circle in front of them you much drop a candle within it. If there is no red circle cast a 'dispel' evil spell.

Lets go...

1) Northeast Solar. Open the chest, collect the 'super fast' potion and the 'read language' spell. Walk over the pressure pads, clockwise from the top of the screen. Collect the 'unlock door' wand which should appear near the chest. Exit W.
2) King's Passage. Use the unlock door spell to exit W.
3) Royal Chamber. Open the chest and collect dispel evil orb. Exit S.
4) Store Room. Open the chest and collect the key. Exit N, W.
5) Nameless Corridor. Use key in the keyhole. Exit N.
6) King's Bedroom. Search the pillow, collect the casket, pull the lever. Exit W.
7) Queen's Bedroom. Search the first bush, collect the small brass key, open the chest and collect the 'unlock chest' spell, collect one bottle of wine. Search the right-hand tapestry and press the button. Return to the Store Room (4).
8) Store Room. Exit W.
9) Secret Store. Collect the water potion, collect the ram's skull, open the chest and collect all four bombs. Drop one bomb and press it, when it blows up it should reveal a secret door. Exit W.
10) Pit Room. Walk carefully around the edge of the pit. Exit S.
11) Queen's Shrine. Cast 'unlock chest' upon the chest and collect the 'bless potion' spell, the 'giant jump' potion and collect the 'dispel trap' spell. Return to the Nameless Corridor and exit W.
12) Nameless Corridor. Drink the 'giant jump' and 'super fast' potions and jump across the pit and spikes. Exit W (using the unlock door spell).
13) Guards. Search the pillow and collect the shirikan, open the square block on the wall and collect the key. Exit N.
14) Guard Post. Drop the water potion onto the small chest key to wash away the poison. Cast 'dispel trap' on the chest, open it, collect the book and the strength potion. Return to the King's Bedroom (6).
15) King's Bedroom. Use the large key on the keyhole. Exit E.
16) King's Chapel. Drop the skull on the altar and read the book which begins "At tanume tue vendum...". Open the casket, collect the chest key and open the grey chest. Collect the two orbs. Drop Finvar's 'casket of recharging' insert Finvar's 'potion booster' spell, open the casket and collect the recharged spell. Cast the 'potion booster' spell on the weak strength potion. Collect the strength potion. Press the triangular button on the South side of the altar and collect the two candles. Return to the Queen's Shrine.
17) Queen's Shrine. Collect the candles, drink the 'strength' potion, and pull the altar back to reveal a hidden button, press the button and return the altar to its original position. Return to the pit room.
18) Pit Room. Use a bomb to blow away the hidden door. Exit W.
19) Trophy Room. Search the trophy's mouth (this provides you with a small note) press the button in the trophy's mouth. Return to the Queen's Shrine.
20) Queen's Shrine. Drop the bottle of wine on the altar, open the casket that falls from the ceiling, collect the key. Return to the Trophy Room.
21) Trophy Room. Insert the key into the lock when the light on the clock is at the top. Return to the Secret Store, search the trophy and press the button, return to the Trophy Room and press the button in the trophy again, this will reveal the blocks covering a door. Exit W.



22) North Passage. Pull the lever, walk through the bars, collect the money bags (except the one painted with magical runes), collect the key and pull the lever to reveal a door to the West. Exit W.
23) Bedroom. Open the grey chest, collect the magic missile wand, oil flask and 'cure poison' potion. Search the light and press the secret button that you find. Search the pillow and collect the small chest key. Cast 'dispel trap' on the wooden chest and open it, collect the money and skirikan. If you have any bombs left drop them near where the tapestry was raised. This should reveal a secret door. Exit W.
24) Secret Room. In order to kill the demon, cast 'dispel evil'. Now, use the magic missile wands on the demon to kill it, drink 'super fast' and jump across the pit to collect the bag of holding. Return to the Guards.
22) Guards. Pull the right lever and then the left lever. Exit N.
26) Guard Post. Unlock the West door. Exit W.
27) Northwest Solar. Drop any candle into the circle on the floor, this makes the demon vulnerable, use a magic missile or shirikan to kill the demon. This is quite difficult, so you would be best advised to save the game just before fighting it. Exit S.
28) Little Passage. Exit S.
29) Royal Gaol. Pull the lever until you can reach the iron chest, drag the chest free of the bars. Exit S.
30) Cistern Room. Exit S.
31) West Hall. Exit E.
32) Upper Kitchen. Search the grey jars to find a small chest key and collect the copper bowl. Exit E.
33) West Passage. Read book and collect the unlock chest spell. Return to the Royal Goail.
34) Royal Gaol. Cast the 'unlock chest' spell on the chest, collect the stone and the 'dispel trap' spell, return to the West Hall.
35) West Hall. Exit S.
36) Wulf's View. Use the 'unlock door' spell to exit N.
37) Pump Room. Cast 'dispel trap' on the wooden chest, collect all its contents and eat the cheeses. Place the copper bowl below the pump's spout, pump the handle until water appears in the bowl. Take the bowl and return it to the Cistern Room.
38) Cistern Room. Unlock the door to the East. Drop the bowl of water onto the cistern, water should now flow along the pipe. Exit E.
39) Oil Store. Place the oil flask below the tap on the barrel, when the barrel is full, turn the tap and collect the oil flask when it is full. Return to the Upper Kitchen.

● ***Watch out next issue for a bumper Cadaver guide, as we take you right through from the second half of level four to the quest's exciting climax.***

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THE A-Z C

What was begun last month shall now be brought to an end. Here is the second and final part of our (almost comprehensive) compendium of cheats. If your favourite game isn't here, then don's hesitate to drop us a line and we'll do our best to cover it in a future issue.

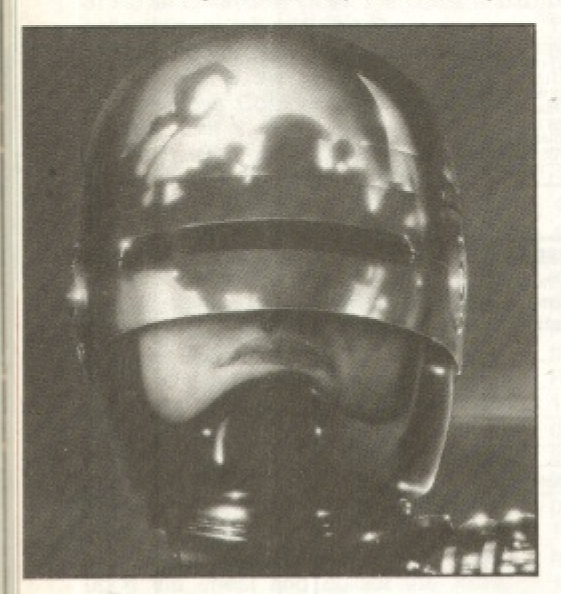
OPERATION THUNDERBOLT
Amiga, ST
On the high-score table type WIGAN NINJA for infinite lives. Now press 'F2' for the next level or type SPECCY MODE to make the game harder!

OUTRUN
Amiga
During play, type RED BARCHETTA. Pressing 'T' will then give you extra time, while 'G' will advance you a stage.

P-47 THUNDERBOLT
Amiga
Type ZEBEDEE on the high-score table. Now start the game and press 'F1' for extra lives and 'F2' to skip a stage.

PACLAND
Amiga, ST
On the title screen, type AVALON for infinite lives.

PLATOON
Amiga, ST
On the title screen type HAMBURGER HILL. Then, during play, 'F2' will take you straight to the explosive, 'F3' to the bridge, 'F4' to the village and 'F5' endows you with complete immunity.



PIPEMANIA
Amiga
Type BALL, BLOB, WILD, DOCK, GRIP and OOZE to be taken at least half-way through the game.

RAMBO III
Amiga, ST
Type RENEGADE on the high-score table, then press '1', '2' or '3' for the levels.

SILKWORM
Amiga
Type SCRAP 28 on the control option screen for infinite lives.

SIM CITY
Amiga
Set the game speed to medium and the taxes to 0 per cent. Play as normal and then open up the budget window. Set the taxes to 20 per cent the lower them back to 0 per cent in January, Now the Sims think that they don't pay tax as long as you repeat this process. Also if you type in FUND you will receive $10,000 but every tenth time you try this there will be a major earthquake.

SKIDZ
Amiga
During play, hold down 'Alt' and tap 'C'. Now you shouldn't lose time or energy and 'M' will skip levels.

SLAYER
Amiga
Confront the end-of-level guardian with one life intact. Press 'D' then crash into its dead body. You'll now have infinite lives.

SOLOMON'S KEY
Amiga, ST
Type 'Help' when it says Press Any Key To Load.

SORCERY +
Amiga, ST
Type GAS MASK WHEELER WANTS CHEAT during the game.

SPACE ACE
Amiga
Pause the game, type DODEMODEXTER and the game will play itself.

STARGLIDER II
Amiga, ST
Pause the game and type WE'RE ON A MISSION FROM GOD. If this doesn't work out, try it without the apostrophe.

STARRAY
Amiga, ST
On the option screen, type AL YANAKOLVIC then press 'F5' for an effect. Also, pressing 'X', 'C', 'T' and 'Space' produces a cheat screen.

STORMLORD
Amiga
Type DRAGONBRIDGE, start the game and press 'Space' to pause – 'L' will now skip a level.



RETURN OF THE JEDI
Amiga, ST
Type DARTH VADAR on the high-score table, then 'F2' to skip levels.

RICK DANGEROUS
Amiga, ST
On the high-score table, type POOKY to be able to skip levels.

ROAD BLASTERS
Amiga, ST
While playing, type LAVILLASTRANGIATO. Now, pressing '1'-'4' will select the different weapons, 'S' will skip a stage and 'F' will 'fill 'er up'.

ROBOCOP
Amiga, ST
During play, pause the game with 'Return' and type BEST KEPT SECRET for infinite energy.



ROLLING THUNDER
Amiga
Type in JIMBBBY on the title screen for infinite energy.

R-TYPE
Amiga
Enter SUMITA. (including the full stop) on the high-score table for infinite lives.

SHADOW OF THE BEAST
Amiga
Wait until the last title screen appears, then hold down 'Fire' and the left mouse button until you have to change disks. You will now have infinite lives.

SHADOW OF THE BEAST II
Amiga
Go to the edge of the forest and press 'A'. Then type TEN PINTS for invulnerability.

SHADOW WARRIORS
Amiga
Press 'Ctrl', 'Esc', 'F2', '5', 'V', 'J', 'Right Alt', 'Help', 'Left Bracket' (on the numeric keypad) and the small 'Enter'. Now, when the title screen plays the bottom of the screen will flash to indicate that the cheat is activated. And after all of that? During play, the 'Help' key skips levels.

SHINOBI
Amiga, ST
Pause the game and type in LARSXVIII for infinite credits.

STREET FIGHTER
Amiga, ST
During play, type STREET CHEAT and see what happens.

OF CHEATS – PART 2



STRIDER
Amiga, ST
Pause the game with 'F9'. Hold down 'Help', 'Left Shift' and '1' together and return to the game. Now, '1', '2', '3', '4' and '5' will now take you to their respective levels while 'F1', 'F2', 'F3' and 'F4' will advance you through the current level.

STRYX
Amiga, ST
At some point hold down 'Help', 'M' and 'E' for infinite energy.

SUPERCARS
Amiga, ST
When asked to type in your name, try these variations:
RICH – for 500,000 credits
ODIE – for level 2
BIGC – for level 3



SUPER HANG-ON
Amiga
Type 75OJ on the high-score table for a surprise effect.

SWITCHBLADE
Amiga, ST
Type POOKY on the high-score table and hold down '1', '2', '3', '4' or '5' and click on End to exit. Continue clicking through the opening screens still holding down the selected key to enter the game at five different sections.

SWORD OF SODAN
Amiga
Type NANCY on the high-score table for infinite lives and press 'Enter' to skip levels.

THUNDERBLADE
Amiga, ST
Type CRASH on the title screen then press 'Help' during the game to advance a level.

TOTAL ECLIPSE
Amiga, ST
Hold down '1' and '9' (not on the keypad) and press 'Fire' to see what happens.

TRAILBLAZER
Amiga, ST
Hold down 'Help', 'I', '1' and '2' and then type CHEAT. Now 'F3' will remove gravity, 'F5' will change ball shape, 'F6' changes the other players balls and 'Help' will produce a laugh.

TREASURE ISLAND DIZZY
Amiga
Hold down 'S','P', 'A', 'C' and 'Space'. Now press 'C' to disappear ('Space' makes you reappear). When you have disappeared, 'M' moves the map around.

TURRICAN
Amiga
Type BLUESMOBIL to pick up 99 more lives.

UNTOUCHABLES
Amiga
On the title screen type SOUTHHAMPTONGAZETTE. Now 'F10' will skip a level. On levels 2, 3 and 6, press 'Help' to go half-way through.

VENUS
Amiga
Type these codes to go places:
MANTIS – Ice Wastes
CICADES – Dead City
PSYLIDS – Wood World
PIERIDS – Kaverns
SALTYRID – Death Valley
LYCAENID – Creeping Swamp

VIGILANTE
Amiga
Type your name in as GREEN CRYSTAL on the high-score table. 'F1' will now increase lives and 'F8' will take you to the next level.

VIKING CHILD
Amiga
During play, type in these codes for different parts of the game:
SHARKMAN – Labyrinth
NYMHARSY – Desert

VIRUS
Amiga, ST
Hold down 'Enter' on the keypad and press 'P' to pause. Keep 'Enter' pressed and press 'O' to unpause. Then:
'C' – Toggles special effects on or off
'L' – adds one missile
'F' – replenishes the fuel
'D' – for a demo
'N' – to toggle cheat

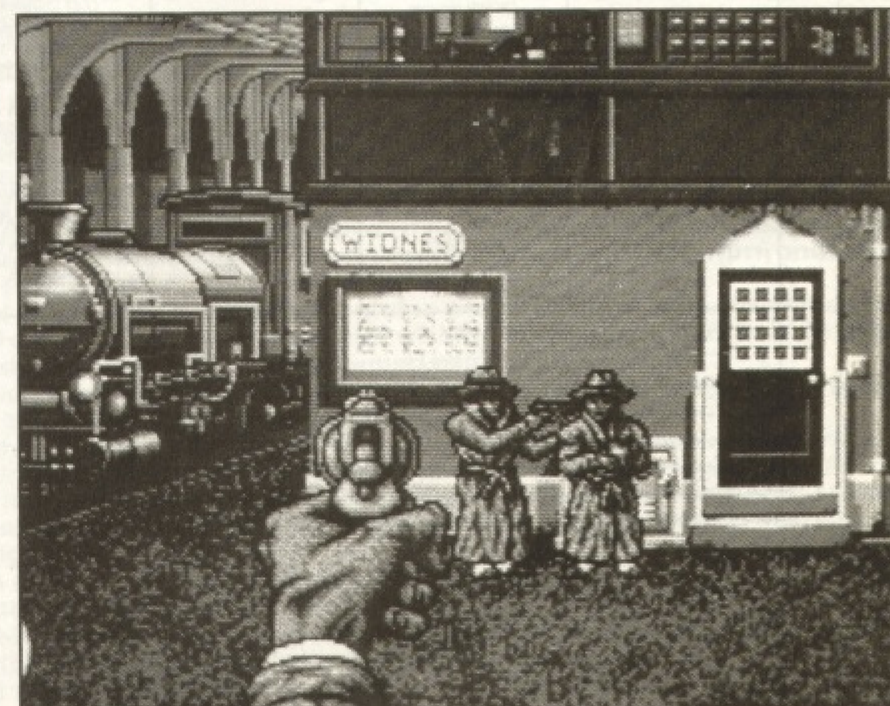
WARHEAD
Amiga
The very first time you attack the berserker, hit him with everything you have, including the MDC. He will then keep following you. When Solbase says to take him anywhere, go to CH010 and he will get sucked into the Black Hole.

WIZBALL
Amiga, ST
Pause the game and type RAINBOW. Unpause and press 'C' to fill the cauldron.

X-OUT
Amiga
Buy the cheapest ship, place it on the grid, then buy the cheapest laser and click it on the shop keeper's face. This will give you 500,000 credits.

XYBOTS
Amiga, ST
Type ALF into the high-score table for infinite energy.

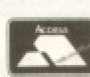
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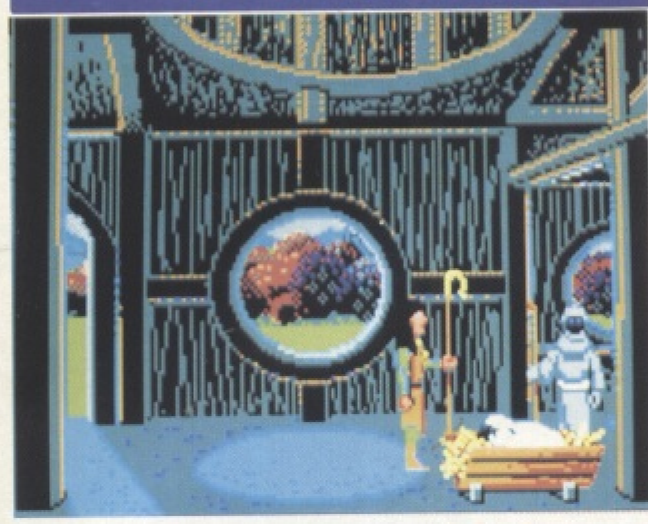
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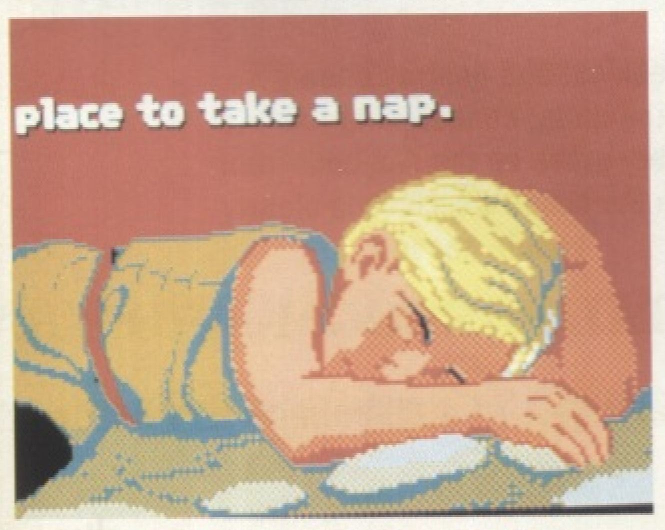


Loom









The third chapter in the chronicles of Bobbin Threadbare. As told to Paul Presley...

The story so far... Bobbin Threadbare was the last of his kind. Having witnessed the apparent abduction of everyone else in the Guild of Weavers, he left his island to find out what was causing the steady destruction of the Great Loom, the centre of all magic in the universe.

Having gained knowledge of the elders' distaff and the ability to weave magic, Bobbin journeyed to the mainland and discovered the mysterious city of Crystalgard, home to the Guild of Glassblowers. There he learned of the evil Bishop Mandible and the powerful Spheres of Scrying. Leaving Crystalgard behind, his next port of call was at the Guild of Shepherds...

Bobbin cautiously peered through the doorway of the largest hut in the village. Inside, resting in a small cot, was a sleeping baby lamb. He quietly tiptoed inside and was about to examine the lamb when a voice spoke out from behind. Bobbin spun around but couldn't see... wait, shimmering into his view was a young shepherdess. Again he had fallen for the Invisibility spell.

The shepherdess introduced herself as Fleece and was under the mistaken impression that Bobbin was a powerful wizard who had come to help the Shepherds' guild with a large dragon problem (figure 1). Bobbin would have refused if it wasn't for the insufferable cuteness of the injured lamb and so, making a note of Fleece's Healing draft, he went outside to see what could be done.

The sheep were so numerous that it was virtually impossible to look at the field and see any greenery... that was it! Fleece looked at him quizzically, but since most magicians were on the eccentric side, she said nothing. Bobbin, on the other hand, was in full flow, waving the distaff above his head and running wildly into the midst of the sheep, in what he assumed was the way a real magician would carry on (any real magicians that might have chanced upon this scene would have probably sued Bobbin for defamation of character).

With a flourish, Bobbin dyed every sheep in the meadow green, just as a large black dragon swooped from the sky. The dragon wasn't used to swooping onto a meadow and not picking up something so, in the absence of visible sheep, he grabbed a smug-looking fake wizard and carried him off (figure 2).

Bobbin didn't scream during the trip – mostly because he couldn't. A cry would crawl to the edge of his tongue, look out at the massive drop to the ground below and crawl back into the safety of his vocal chords.

The dragon eventually landed inside the mouth of a volcano, settled on a pile of gold and prepared to examine its non-woolly catch. It wasn't long before Bobbin realised that the dragon wasn't going to eat him, so he decided to get slightly more inquisitive about the cave, the gold, the dragon and its fondness for all things fleecy.

The dragon told tales of unimaginable wealth, a battle with a great wizard and a missing Sphere of Scrying. Bobbin realised that he had to find a way into the caverns to find these treasures - not to mention a way out.

Quietly he spun the Sleeping draft followed by Gold Into Straw and sat back to watch the results. The dragon started to snore, pushing sparks through her nostrils and onto the gold/straw which soon did what all flammable materials do when subjected to flames - it set alight. As the flames licked higher (and the dragon flew off to find the nearest river) Bobbin was reminded of a vision he'd seen in the glassblowers sphere. He made his way into the dark caverns, humming the Night Vision draft as he went.

Eventually the passages led to a small pool of water. Looking at his reflection, Bobbin noticed a of the same name, and a faint glint under the surface. Quickly, Bobbin spun the Emptying draft on the pool and discovered the hiding place of the long-forgotten second sphere. The sphere showed of a great volcano erupting, a strange man with a strange grin and the swan, singing as before.

Bobbin couldn't help but feel cheated by all this as none of it offered anything useful for continuing his quest. Maybe in time to come...

He journeyed on and finally emerged atop a rocky crag, deep within a mountain range. A path led across a deep crevasse but stopped halfway, twisting around itself and forming a large, impassable pillar of stone which almost said: "Now what are you going to do?" (figure 3).

Bobbin replied by simply reversing the Twisting draft and causing the rock to stretch across the gap. As he walked across, he felt as if he were playing some strange game where every time he made a successful move, someone else would take a turn and block his path again. Funny that.

The bridge led to the far side of the mountains where Bobbin stumbled across the huddled form of a young boy, fast asleep. Not wishing to disturb the lad, Bobbin crept quietly past, making his way to an odd-shaped city.

His attempts to enter were met with fierce resistance from the inhabitants so he returned to the boy, hoping to find another angle.

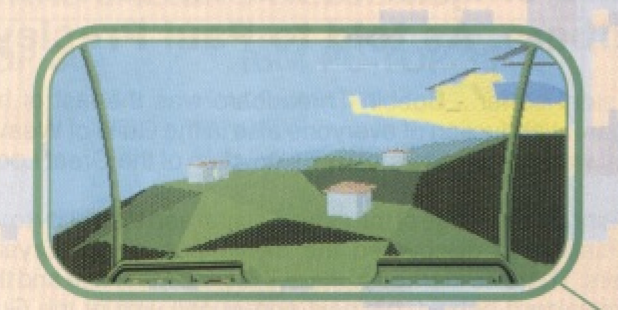
As he approached, Bobbin was struck with an idea. He was about to spin the Reflection draft on the dozing lad, but was prevented from doing so by the boy waking up. As the two youngsters talked, Bobbin felt himself growing fond of Rusty as was the lad's name - and having learned something of the Guild of Blacksmiths, he allowed Rusty to go back to sleep (figure 4).

Again Bobbin spun the Reflection draft (although much more quietly) and strode purposefully back into the city of Forge.

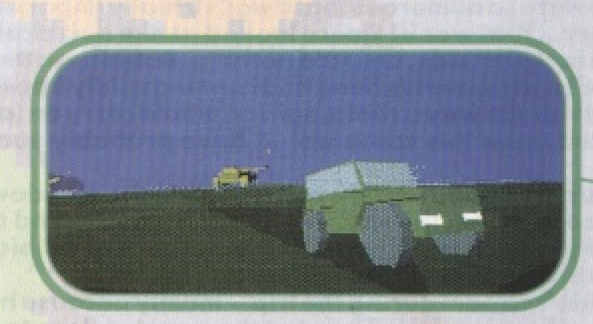
What will Bobbin Threadbare discover inside the Blacksmith's city? What sinister plan is Bishop Mandible hatching? What is the purpose of the spheres?
Find out in next month's final exciting instalment of - The Loom Solution.

FLAMES OF

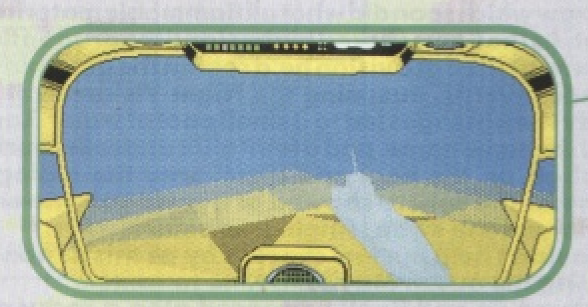
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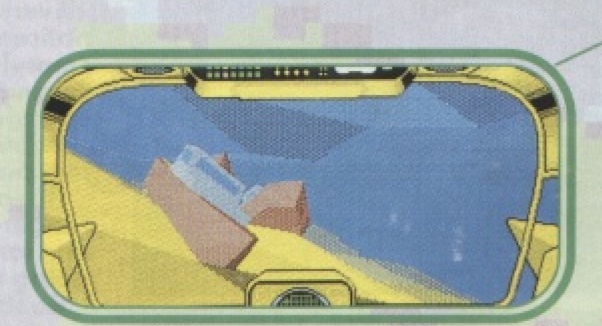
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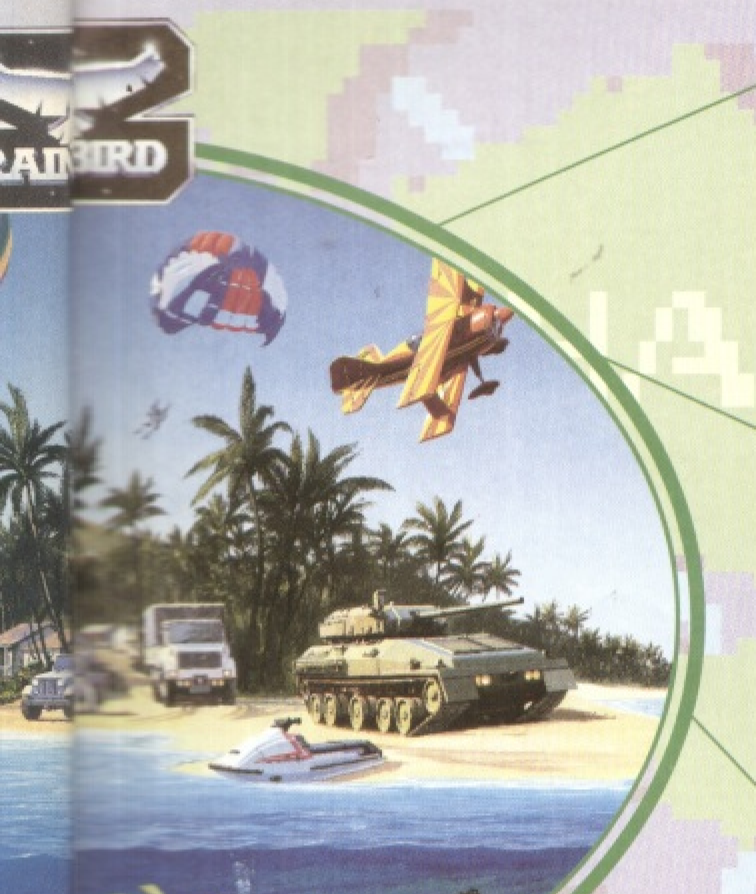
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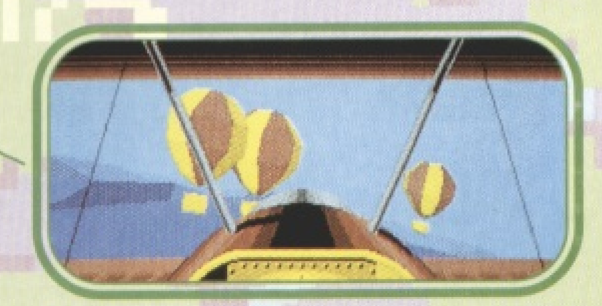
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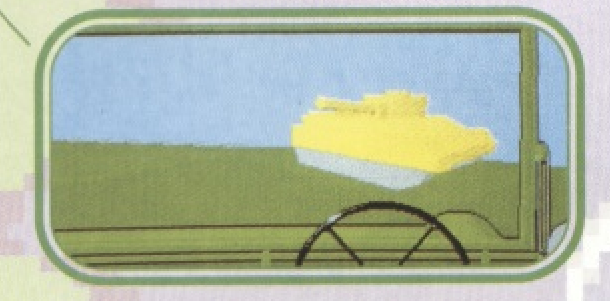




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